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MUSIC IN THE LIVED EXPERIENCE OF GRADE SIX STUDENTS: AN INTERPRETIVE STUDY

by

©

Marlene M. Taylor

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
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ABSTRACT

The study involved a systematic search for an understanding of the ways in which students subjectively experience music. The purpose of the study was to investigate the reports of children on their thoughts when engaged in a music listening task. A group of eighteen grade six students, twelve girls and six boys, were studied in one school in a Saskatchewan city during May and June, 1982. Interviews with the parents of twelve of the children were conducted as part of the data collection. A qualitative research method guided the study through a series of phases: participant-observation in the classrooms, a laboratory setting within the school, stimulated-recall interviews, parent interviews, and the administration of the Music Aptitude Profile (Gordon, 1965). The laboratory setting allowed that students be videotaped as they individually performed a music listening task. The technique of stimulated-recall was employed in individual interviews in which the student's videotape of the task was viewed. This phase was followed by interviews with parents and the final phase included the administration of the standardized test, additional interviews with school personnel and a videotaped de-briefing session with the participating students. The data, in general, fall into three categories: observation data, interview data, and quantitative data. The observational data consisted of daily notes made by a participant-observer. The interview data were organized as a series of themes with variations that followed the initial research questions. The quantitative data consists of the scores obtained on the standardized music aptitude test. The study drew some conclusions about the meaning of music to the students. While pop/rock music was the preferred musical style, students experienced considerable difficulty providing verbal explanations to explain their preference decisions. Both musical and non-musical associations were made by the students engaged in the music-listening task. The study also found that the research influenced the role of music in the experience of the student. Stimulated-recall may be a useful technique in probing the thinking processes of students so long as it is preceded by a research phase that allows students to become comfortable with the person to whom they will express their thoughts. Finally, the study concluded that the parents and the home were not influential in determining a child's musical preferences. The conclusions suggest the need for continued study of the relationship between music as an aesthetic experience and music education as a curriculum entity. Music education is both isolated and insulated from the regular school curriculum. The curriculum implications of the study suggest the need for attention to both the nature and

practice of music education to provide for greater variation in instructional strategies in the teaching of music classes.

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CHAPTER I

THE PROBLEM

Introduction

Research in music education appears to be on the threshold of change as a result of renewed interest in the application of psychology to the teaching and learning of music. Participants in recent conferences and symposia have heard both music educators and psychologists stress the need to broaden the research base of music education and to provide for greater depth in music research. The Ann Arbor Symposium, held on the campus of the University of Michigan at Ann Arbor in the fall of 1978 and summer of 1979, provided examples of this renewed and serious interest on the part of both music education researchers and psychologists. The final report (Symposia I and II), as summarized by McKeachie (1981, pp. 367-369), calls for greater linkage between psychology and music education and for ways of improving teaching through a more precise analysis of the basic processes involved in teaching and learning.

Accompanying the call for closer communication between music educators and psychologists in their research efforts is the recommendation of greater variety in research methodology. This suggestion is heard especially from those music educators with an active interest in aesthetic education. Gerard Knieter (1981), speaking at the Ann Arbor Symposium, suggested that our "approach to research also needs some reflection." He believes that our subservience to "the graven image of a tight experimental design with elaborate statistical manipulation" is intolerable.

> We need to study how children learn music and we need to study how teachers teach music. In short, we need to become relevant for our profession. (p.76)

In another statement concerning research and the teaching process in arts and aesthetics, Knieter and Stallings (1979), in commenting on the 1978 Aspen Conference on Aesthetics, drew the following conclusion:

> This conference has led us to conclude that not only do we in the arts need to employ some of the newer approaches to educational research in use outside the arts, but we should develop new modes of inquiry that have greater congruity with the aesthetic nature of the individual and the art that is created. (p.7)

Knieter and Stallings state that the dominant form of research in arts education has been the physical science model based on the isolation of a single variable, and assert that "many of the hypotheses selected for this type of examination are often trivial or pedestrian" (p.7). They call for qualitative studies which can investigate the complexities of the interactions among multiple variables in the classroom.

> ...new programs of research in the arts need to reveal the belief systems of the researchers, as well as of those being studied, in order for all of us to become conscious of our unspoken assumptions. (p.7)

The recent revival of interest in the connections between psychology and music, and the advocacy of the use of qualitative methods in research in music education, together constitute a challenge to researchers. If there are indeed important connections between music and psychology, connections largely unexplored in empirical research, should not researchers in music education be turning to qualitative research methods when investigating the nature and value of these connections?

Psychology has been largely shaped by an empirical research paradigm based on experimental and quasi-experimental models that deliberately manipulate variables. The results of such manipulation are usually expressed in terms of explanation, prediction and control. The impact of behaviorist thinking has greatly influenced the research practices of psychologists to the point that educational research, itself, has tended to follow what it calls the traditional model of the behavioral sciences. In other words, man comprises a whole range of complex behaviors and an understanding of the nature of man is achieved by isolating and categorizing those behaviors under certain conditions. Such a view of man holds music to be just another phenomenon that adds to the complexity of man.

Research in music education has followed the dominant research tradition, with an emphasis on behavior in response to musical stimuli in a variety of settings. Leonhard and Colwell (1977) see a danger in this pattern of research. They see an essential conflict between artistic behavior and what they call "scientific behavior;" a conflict between "the nature of art and the nature of science" (p.81).

Jorgensen (1977) draws the contrast in rather different terms, though she is equally critical of traditional practice; she finds that concentration on overt measureable variables has "yielded little illuminating evidence":

> Numerous studies have concentrated upon "what the teacher does" and "what the student does," rather than upon "what the teacher is" and "what the student is" in addition, and attempting to proceed from there to understand the precise nature of the interaction between teacher and student. (p.168)

Suransky (1982), in her recent book The Erosion of Childhood, devotes an entire chapter to the question of methodology in coming to an understanding of the meaning and experience of modern childhood. She states that researchers must renounce "a mechanistic psychologism and an instrumental operationalism in order to return to the ground and being of the culture of childhood" (p.29).

> The child is not a deculturated, isolated, monad, existing in ahistorical relationships to this era, but rather, lives in culture, in language, and makes history

> together with other human beings. When the task of the "childhood scientist" fails to be an activity embedded in the cultural landscape of the history-making subject but is, instead, a process of reification and distance, a paradigm of social alienation is generated, predicated not on the ontology of intentional child actors, but on the objectification of passive subjects. (p.32)

The present study attempted to vary from the mechanistic approach of traditional educational research in order to focus on the meaning of music to a student in elementary school through the use of description and critical reflection. Several questions guided the search for an understanding of the child's experiences of music in his life-world. What is the meaning of music to the elementary school student? What place has music in his life-world? What is the life-world of the student as a research item? What are the thoughts of a student engaged in a music-listening task?

To express the problem under investigation in the form of these questions is, at the same time, to point to the methodology required. The answers cannot be provided by a method of investigation which limits its field of enquiry to overt behavior. A qualitative methodology is therefore used to provide useful answers to the questions posed. Such a methodology answers the call to new approaches in music education research while maintaining as careful and as disciplined a mode as is appropriate to the systematic inquiry into a subject.

Statement of the Problem

The research problem is stated as a series of questions upon which the study was focussed.

1. What is the meaning of music to the elementary school student? The use of the term 'meaning' is employed in order to present the complexity of the question itself. We tend to assume that language alone is the exclusive vehicle through which reality is expressed, often forgetting that other symbolic modes, including music, express states of reality in non-verbal terms. The central issue of this initial research question is the extent to which it is possible to come to an understanding of the way music expresses itself to an elementary school child.

2. What role does music play in the life-world of the child? This question acknowledges the potential danger of reifying the child through the act of research to such a state that the child becomes separated from his lived experience. The difficulty in posing such a question rests on the nature of the research itself. In other words, the nature of the research may affect the child's ability to respond to music in a natural manner.

3. Does a child have identifiable thoughts during a listening experience? This question seeks to find out what children think about when they listen to music. Such a question requires a setting in which children become involved in a listening experience. In order to provide answers to this question, a listening experience in a

laboratory setting was planned as part of the data collection in the form of a laboratory setting.

4. Is stimulated-recall a useful technique in probing the thinking processes of children who are listening to music? Can children recall and reflect upon such thoughts? These questions relate to the selection of stimulated-recall as a useful research technique in an interpretive study as well as to the age and developmental stage of the children selected for study.

5. What are the underlying thoughts that shape musical preference? Musical preference has long been associated with attitudes towards music. This question seeks to uncover the origins of such attitudes.

6. What is the extent of home and parental influence on a child's musical preference? It would appear that most research in music education has tended to ignore the investigation of familial influence in any detail. One of the goals of this study was to recognize the influence of the home and, by interviewing the parents of the children under investigation, to make use of this rich source of data in gaining an understanding of the role of music in the lives of children.

Background of the Study

The research topic grew out of an interest in the "lived" experiences of the classroom. Of particular interest is the nature of the interactions that occur in music education between the teacher, the students, and the music. It is not difficult to see that as the child matures the task of teaching music becomes more complex for the classroom teacher. Music classes increasingly become a testing ground for management with teachers requesting the services of specialists in order to fulfill curriculum objectives. Some classroom teachers freely admit that without the assistance of music specialists they feel inadequate to the task of music education, particularly in both late elementary and junior high grades. There is some research evidence to suggest that elementary students increasingly choose to listen to more rock music and less nonrock music with advancing age (Greer, Dorow and Randall, 1974; Radocy and Boyle, 1979). This change in musical taste is frequently demonstrated by an attitudinal change that affects behavior in music classes in a negative way. The same students who seem so reluctant to engage in classroom music activities often have extensive personal record collections and appear to enjoy music outside the classroom.

During the initial phase of questioning, and reflecting upon the questions, it appeared that the phenomenon of musical preference would be closely related to the research topic. Further reading on musical perception resulted in a decision to probe into the life-world of the students in order to find out what students themselves think about when listening to music. In other words, by becoming a part of the life-world of the elementaty student, the researcher would be better able to reach an understanding of what lies behind the phenomenon of musical preference. Therefore musical preference itself took on a less significant role in the study in favour of the following questions: what is the meaning of music to the elementary student? what is the role of music in his life? what does he think about while listening to music? to what extent do underlying thought structures lead to musical preference?

These questions led to a systematic search for an understanding of the ways in which children subjectively experience music. Van Manen (1975) speaks of such an understanding in the following statement:

> The inherent aim is understanding aspects of the human life world, in the sense of gaining insights into the processes and results of human cultural activity. These are texts or text analogies (social happenings), expressing life projects, sense-making and interpretive practices, human actions and intentions, and the ways in which man meaningfully experiences, and emotionally and intellectually appropriates the world. (p.7)

The key-word in the foregoing statement is "understanding". Understanding the life-world of the child requires that the researcher come to know the person and his actions through direct experience of his family and peers and his manner of speech (Schutz, 1970, p.170). Schutz states that "the outward facts and bodily movements are understood as indications of the lived experience of the person being observed. The attention of the observer is focussed not on the indications but on what lies behind them. This is the genuine understanding of the other person" (p.173). Schutz believes that such an understanding "involves grasping what is really going on in the other person's mind, grasping those things of which the external manifestations are mere indications" (p.174).

This study was grounded in a belief that such an understanding, as described by Schutz, required the researcher to become a part of the life-world of those being researched. In this way the researcher and the research subjects become woven together into what Suransky (1982) calls the "landscape of experience" (p.37). The researcher is more than a mere collector of facts or descriptions; he becomes a participant in the life-world of the subjects he is studying. Suransky suggests that one "does not understand the structures of reality without transforming them through the mediation of a critical reflexivity on the part of the researcher, who is also transformed in this process" (p.38).

According to Suransky, both critical and dialectical analysis follows the description of experiential data. The present study was carried out with this intent in mind, to explore the life-world of several students in order to come to a deeper understanding of the role of music in their lives.

While every effort was made to plan systematically and to anticipate possible problems, I did not have any preconceived notions as to what the final outcome would be. In many respects there was a spirit of adventure about the entire project.

Purpose of the Investigation

The purpose of the research was to gain insight into the underlying thoughts of a limited number of elementary school children as they were engaged in a music-listening task as a means of discovering possible ways in which music education can better serve the needs of children.

A second purpose was to explore a different technique by using a less common research methodology that is based on quantifiable measures. The analysis of data involved a search for meaning through insights into the child's interpretation of music in his life-world. Since only a limited number of children were involved as research subjects, there was no attempt to hypothesize nor to investigate causality.

The methodological approach was based in part on an ethnographic approach using participant-observation combined with the technique of stimulated-recall as a means of probing into the thought structures of the child's world. Consideration of the merits of stimulated-recall technique in a music teaching circumstance became a third purpose of the study; to investigate the use of stimulated-recall as a means of extending our knowledge of the thought structures of children.

Zahorik (1981, p.10) points out that current research on understanding of classroom life does not and will not directly produce classroom actions; however, it will yield descriptions and insights that should be useful to teachers and prospective teachers. The fourth purpose of the study was to provide descriptions and insights about classroom music for teachers and curriculum decision-makers. Descriptions and insights can lead teachers, and in this study particularly music educators, to view children in a new way. Such insight is beneficial because, as Zahorik claims, it can lead to greater satisfaction in teaching.

A fifth purpose of the study relates to the training of new teachers. The music education component of teacher training appears to be in need of renewed emphasis on what actually occurs in the classroom on a day-to-day basis. This study provides descriptions of the daily life-world of the child and his understanding of music within the context of the school.

Definitions of Terms

Definitions of some of the terms used in the study are as follows:

Life-world. This term speaks of the reality in which we live as historical creatures. It is a phenomenological term in that it describes our being in daily life. Gadamer (1975) describes the life-world as both a personal and a communal world since other people are part of the life-world in which we assume individual existence.

Musical taste. The essence of musical taste is not fully known. However, it is a phenomenon which obeys a principle of content in that it develops from what is considered valid in a society that knows what belongs to it and what does not belong. It is related to circumstances and periods of history. Farnsworth (1950) has described musical taste as a phenomenon of the social sciences, rather than a conglomeration of chance responses or a set of absolutes.

Musical preference. It is not uncommon to find the terms "musical taste" and "musical preference" used synonymously in research reports. Musical preference, in the present study, refers to a choice based on musical taste.

Stimulated-recall. Stimulated-recall is the name given to a technique associated with introspective methodology in which audio and/or visual cues are presented to facilitate a subject's recall of covert mental activity.

Assumptions of the Study

This study was founded on several assumptions which were identified in the initial stages of the research proposal. Further assumptions were revealed as the study progressed. In order to differentiate between the early assumptions and the assumptions revealed at a later stage, I will describe them separately.

The initial assumptions. Six initial assumptions were clarified during the proposal phase of the research.

1. The nature of the problem to be investigated should be instrumental in determining the methodological approach of the study. The selection of an appropriate methodological approach was a critical decision in proposing this study. While there was no guarantee that the proposed methodology would yield all that was hoped for, it was assumed that the methodology would provide an opportunity for the researcher to assess the methodology and its practical application in working with children.

2. Children were considered, in this study, to be knowing beings (Magoon, 1977, p.652). The knowledge that they possess is important in the interpretation of their actions and their explanations of personal meaning.

3. There is something deeper than overt actions in the life of the child. These deeper thoughts and structures are valuable in attaining to a full and rich understanding of the child's life-world and of musical preference.

4. Like the classroom, the home and family environment are strong influences in a child's life-world and deserve additional investigation.

5. Music is a facet of human life. Music is not a "thing" to be attached to man through childhood experiences; instead, it resides within the human creation.

6. It is possible to establish a rapport with students and teachers that does not impair the honesty and openness

necessary to the nature of the study.

The foregoing assumptions were embedded in the belief that the study merited a qualitative research approach. The understanding, meanings, and interpretations gained from the study come through reasoned reflections based on data gathered in a variety of settings within the life-world of the children involved, including the classroom, the laboratory setting, the school and the home.

The hidden assumptions. A single important assumption concerning stimulated-recall was revealed during an initial analysis phase of the research. The concealed assumption rested on the technique of stimulated-recall as reported in earlier research, in which it was assumed that an individual's thoughts could be recalled, via visual or auditory cues, with enough clarity to be identified as the original thoughts. The uncovering of this assumption made it possible to deal with the data in an interpretive manner in harmony with the qualitative focus of the study.

Research Techniques

Stimulated-recall was selected as a research technique for eliciting information from students about their thoughts while involved in a listening task. The technique was initially used in the early 1950s and coincided with the popularization of television. Gaier (1952) and Bloom (1953) were among the pioneers who developed stimulated-recall through the use of audio recording equipment. Gaier (1952) saw a definite connection between thought processes and other processes occurring simultaneously within the individual. He saw stimulated-recall as "a promising technique for attempting to get at the conscious thoughts of the individual" (p.2). Guetzkow (1950) developed a system for analyzing what he termed "covert thoughts" by studying transcripts of interviews to identify individual ideas. Idea units were identified and isolated from the context of the interviews. This procedure, known as "unitization", was based on the assumption that human speech can be categorized into specific segments which express conscious thoughts. Each individual unit was further studied and subsequently placed into a system of mutually exclusive categories.

Bloom (1953) began to work with stimulated-recall about the same time as Gaier. He described stimulated-recall as a useful technique because "a subject may be enabled to relive an original situation with vividness and accuracy if he is presented with a large number of cues or stimuli which occurred during the original situation" (p.161). Although Bloom continued to use audio recordings he maintained that as long as the interviews were conducted within a short time after the event, there would be sufficient accuracy of recall to infer that the recall of one's own private, conscious thoughts approximates the recall of the overt, observable event. Bloom was careful to point out the importance of rapport between interviewer and interviewee for revealing the most private thoughts.

With the steady advances in television technology, and with the introduction of portable cameras and equipment, video recording began to replace audio recording in stimulated-recall research. Among the first to use videotape were Siegel, Siegel, Capretta, Jones, and Berkowitz (1963) in a study of university students' thoughts during class. Kagan (1972) reports that he became aware of the usefulness of videotape in stimulated-recall interviews as early as 1963. He found stimulated-recall to be a useful technique in counselling because it enabled his clients to understand themselves better, to record their impact on others and others' impact on them. The basic process of reviewing a videotape with a person trained in recall techniques became known as Interpersonal Process Recall (IPR).

In their comprehensive review of research on teachers' thinking, Clark and Yinger (1977) described the use of stimulated-recall in research focussed on a component of teacher decision-making known as interactive decision-making. Their review of the research in this area reveals that there are a variety of ways in which stimulated-recall has been used in research. They point out the changes that have occurred in using stimulated-recall as a data collection technique, including the move to viewing the whole videotape rather than selected segments, a holistic approach in the interview and the transition from laboratory to naturalistic settings.

Among the most recent and extensive work using stimulated-recall has been the research conducted by doctoral candidates of the Faculty of Education, University of Alberta (Marland, 1977; Conners, 1978; Nolan, 1978; Cooper, 1979; King, 1979; Tuckwell, 1980; McLeod, 1981; and Ricord, 1982). Several of these studies used stimulated-recall with school children (Nolan, 1978; Cooper, 1979; and King, 1979). It appears that the underlying assumption of these studies has been based on Bloom's (1953) early assumption with respect to the accuracy and vividness of recall. In other words, a person viewing a videotape of himself as a participant in event _A_ can accurately recall thoughts that occurred during event _A_ provided that enough stimuli are given and that the time lapse is not too extensive between event _A_ and the subsequent interview.

This assumption must be called into question because there is no known way of conclusively verifying either the accuracy of recalled thoughts or the effect of reflection on recalled thoughts. It is generally conceded throughout the research on stimulated-recall that the time lapse is an important consideration; however, there is no evidence to indicate the effect that reflective thought might have on recalled thought. A recalled thought is assumed to be the original thought in all its precision and clarity, untouched by time or reflection; it is the original thought lifted out of past experience and brought to the present in it's original state.

The term 'stimulated-recall' as used in current educational research literature, speaks of the human mind as a kind of mechanistic entity which can be stimulated or, in a sense, controlled by certain stimuli to produce automatically an instant playback of the original thought. The act of reflection appears to have been ignored as an aspect of thought. Thought is viewed as a conglomerate from which individual thoughts can be isolated. An individual thought is further assumed to be something precise, clear, and free from ambiguity.

As a research tool, it would seem, to my mind, that the terminology surrounding the technique is open to question. The technique itself may be useful but the accompanying terminology has led researchers to make questionable assumptions in the analysis of the resulting data.

One can argue that the act of trying to recall one's thoughts usually involves the process of thinking, including both reflection and recall. To eliminate reflection is to deny what is a constituent of thought. Heidegger (1954, translated in 1968) in his book What Is Thinking? suggests that what commands or calls us to think is that which is "thought-provoking" (p.126). It is not my intention to attempt a simplification of Heidegger's profundity; nevertheless, his thesis thoroughly supports the act of reflective thinking.

> Compared with the root thanc, thought in the sense of logical-rational representations turns out to be a reduction and an impoverishment of the word that beggar the imagination. Academic philosophy has done its share to stunt the word--from which we may gather that conceptual definition of terms, while necessary for technical and scientific purposes, are by themselves unfit to assure, much less advance, the soundness of language, as they are generally assumed to do. (p.140)

The foregoing statement by Heidegger indicates the problem associated with the assumption that a word is nothing more than a term. Critical reflection is necessary in order to present the reduction of words such as "thought" or "thinking" to mere labels that serve only the narrowest of perspectives.

If, for the purposes of this study, reflection and recall are treated without distinction as aspects of thought certain limitations in the use of the technique of stimulated-recall must be acknowledged. The students in the study may be influenced in the following ways:

1. The time between the listening task and the stimulated-recall interview may have allowed for reflective thought or incidents that could alter the accuracy of the recall of thoughts.

Kagan's (1972) work appears to address the issue of the time between the initial event and subsequent recall of the event with respect to the accuracy of recall; however, he does not acknowledge the influence of reflective thought during the intervening time span, other than to suggest that the recall interview take place within forty-eight hours of the initial event. This suggests a concern about the accuracy of recall rather than a concern based on the influence of reflective thought. Current studies stress the fact that recall interviews were conducted within twenty-four hours of the initial event (Conners, 1978; Tuckwell, 1980).

2. The nature of the adult-child relationship may influence the student's report of recalled thoughts in an attempt to please the adult researcher.

Nolan (1978) appears to be among the first to use stimulated-recall with children. He used stimulated-recall interviews with students in grade six to investigate the composing processes of able writers. No mention is made of the possible influence of the adult-child relationship that exists in such an interview setting. Children may be influenced in their responses to an adult by the very presence of the adult who is in control of the conversation as part of the research role. This situation should be considered in analyzing the data recorded in the interviews.

3. The act of viewing one's self on videotape may impede the recall of some thoughts as it stimulates the recall of other thoughts.

There is no easy way of assessing the degree of interference a person experiences in recalling thoughts when viewing one's self on videotape. In the present study, which used a laboratory setting for the listening task, every effort was made to allow the students to see themselves on-camera and to be thoroughly aware of the procedure before the task was presented. Several students remarked on their appearance at the beginning of the recall interview. The remarks imply a certain fascination, common to most, with seeing one's self. "Oh, don't I look funny!"

Recognizing the apparent limitations is not to suggest that stimulated-recall is a weak or ineffective research technique; however, these limitations must be considered in the analysis of the stimulated-recall interviews.

Methodology of the Study

The nature of the research problem determined the methodological design of the study. While the overall approach was directed from a qualitative perspective, some quantitative features were incorporated into the study in order to gain additional information.

The study was conducted in four phases each of which employed a variation in methodology. While participant-observation was used throughout the study, it was used most extensively during the initial phase. Detailed notes were made as events occurred along with descriptions, perceptions and occasional questions. Whenever questions arose as to the interpretation of an event within the classroom, clarification was sought for at the close of the day in a brief conversation with the classroom teacher.

The second phase of the study employed a laboratory setting in a room apart from the regular classrooms. Twelve students were selected to individually complete a listening task that was designed to allow the students to select three cassette tapes of three differing musical styles: rock/pop, serious/opera, and typical school music. Nine cassette tapes were positioned in three rows, each row representing a particular musical style. Within each style, there were three selections: one male vocalist, one female vocalist, and one group or choral selection. Students were asked to select one cassette from each row and listen to each of their three selections. Each student was videotaped as the listening task was performed.

The listening task was always completed during the morning in order to provide ample time for the viewing of the videotape during the afternoon of the same day. The viewing of the videotape occurred in the laboratory using the technique of stimulated-recall. Each interview was extended in order to question the student about his musical preferences, listening habits, and personal opinions about music.

The third phase of the study involved the interviewing of the parents of those students who participated in the laboratory work. Parents were interviewed after their child had completed the laboratory phase. The two classroom teachers, the principal and the music specialist were also interviewed.

The administration of the Music Aptitude Profile (Gordon, 1965) constituted the fourth phase of data collection. The adoption of both qualitative and quantitative procedures was based on the desire to seek the fullest answers to the research questions. While it is based on ethnographic premises, it does not claim to be an ethnography; nor does it claim to follow a case study approach. Aspects of the study may fit the term 'exploratory', but the term itself is not descriptive of the intent of the study. One of the current problems in educational research seems to be the tendency from all sides to attach labels to specific research efforts. Such labelling practices lead to immediate assumptions with respect to methodological approaches and, indeed, to further assumptions regarding the value of the reported results.

This study is, by no means, free from such labelling, but it is intended to stand as an initial attempt to interpret the role of music in the lives of students in the elementary school, through a variety of methods including participant-observation, a laboratory setting, the stimulated-recall technique and extended personal interviews. The analysis of data is grounded in interpretive thought. It is an attempt to come to some understanding of the meaning of music in the life-world of the grade six student.

The interpretive nature of the present study involves the language of children, teachers and parents as they expressed their particular interpretations of their understanding of reality. The role of the researcher was crucial in gathering data that expressed the natural and honest view of those involved in the study.

The methodological approach provided ways for the gathering of data that could lead to an interpretive understanding of the research questions. This study is only a beginning in the area of music education in which qualitative approaches may be directed.

Limitations of the Study

The study was confined to two groups of sixth-grade students in the public school system of a major city in the province of Saskatchewan. All of the students attended the same school but were enrolled in two different classrooms; one group was part of a split grade six/seven class while a second group was part of a split grade five/six class. Twelve students, six boys and six girls were initially selected for study; however, an additional six students were added as the study progressed. The criteria for selection of the classrooms was based upon the willingness of the classroom teachers and the principal of the school to be involved as well as the availability of the space required for the laboratory aspect of the research setting.

The nature of the investigation was an important limitation since a portion of the study required a laboratory setting within the school. The laboratory setting was designed to facilitate the observation of individual students engaged in a musical listening task via videotaping.

Time was another limitation that merits attention. The researcher had access to the school system during the months of May and June, 1982. The study was designed with that time allotment in mind. While this placed some restrictions on the amount of general classroom observation and the number of students that were directly involved in the study, it did not seem to affect the actual laboratory-in-the-school setting. The scheduling of the interviews and stimulated-recall sessions were arranged in cooperation with the classroom teachers so that conflicts and interruptions were avoided.

Organization of the Dissertation

This dissertation is made up of six chapters. The initial chapter presents the research problem followed by a second chapter which outlines related literature associated with a study of this nature.

The third chapter described the design and data collection of the study, from the pilot phase to the completion of the data collection. A presentation of the data consititutes the fourth chapter. Much of the description is presented in the form of direct quotations from the interviews and field notes as they were made at the time of occurrence.

A fifth chapter is included in order to set out the researcher's interpretation of the data. It should be pointed out that while both the fourth chapter and fifth chapter are interpretively based, the latter is intended to be a critical reflection upon the data presented in the fourth chapter.

The final chapter draws some implications, conclusions, and recommendations for the consideration of future researchers in this area.

Summary

This chapter has presented the research problem as well as the background and purposes of the study. The problem has been stated as a series of questions. Considerable detail was given in explaining the underlying assumptions, methodological implications and limitations of the study. Believing that qualitative research, itself, deserves to be reported in a qualitatively appropriate manner, this chapter has varied, to some extent, from traditional format; nevertheless, it has proceeded in the systematic manner which is of the utmost importance to any research endeavour.

CHAPTER II

REVIEW OF RELATED LITERATURE

The task of reviewing related literature was complicated by the nature of the research. Qualitative research touches a wide variety of disciplines within the social sciences and, as such, it was necessary to limit the review of research to that which appeared to be educationally based. In so doing, some of the related research in other disciplines, such as sociology and anthropology, may have been overlooked in favour of studies more closely allied with education. Since it is practically impossible to review all fields, a decision was made to review material that was, generally speaking, methodologically related to qualitative research in education.

A major search was conducted in music education to report on current findings as they relate to both qualitative methodologies and student thought with respect to music. While there is an abundance of research focussed on musical preference, only a few studies relate to students of the junior grades, and of those studies, none is based on qualitative approaches to research. Only those studies which are most closely related to the research topic have been included in this review.

The recent work by doctoral students in the Department of Educational Administration, Faculty of Education, University of Alberta has contributed a considerable wealth of information with respect to the technique of stimulated-recall. Again, the literature reviewed focussed on early studies and studies related to educational contexts. As a result, the review of literature was selectively conducted to focus on three areas: research of a general qualitative nature; music education research on the musical preferences of junior grade students; and, research involving the stimulated-recall technique in teacher and student decision-making in the classroom.

Changes in Educational Research

Educational research in general seems to be in the throes of change. While it is difficult to isolate or categorize the changes, anyone searching for information on almost any educational topic is soon aware of a mood of change in the literature of educational research. The use of the term 'paradigm,' commonly associated with differing research methodologies, appears to have acquired a new significance in the methodological debate. Twenty years ago Thomas S. Kuhn in his book The Structure of Scientific Revolutions (1962, p.46), stated that paradigms may be more binding than any set of research rules and can operate in such a manner as to determine what is considered to be normal science. Kuhn suggests that paradigms are subject to change when they come under attack from science because of disagreements about the fundamental solving of problems in science. When these disagreements reach the point of crisis there is, according to Kuhn, "a blurring of the paradigm and the consequent loosening of the rules for normal research" (p.84). The crisis ends when a new paradigm emerges and there is a subsequent battle over its acceptance. When the transition is complete the profession will have changed its view of the field, its methods, and its goal. Kuhn's concern is with the role of theory because he views theory building as the road to new paradigms. Scientific crises lead to scientific revolutions and ultimately to changes in how we view the world. New paradigms lead scientists to the adoption of new instruments and searches in new places (Kuhn, 1962, p.110). As new methodologies emerge new phenomena appear to captivate research attention.

McNamera (1979), a British educator, criticizes educational researchers for their being phenomena-driven rather than theory-driven. He is critical of the current interest of educational researchers in methodological concerns rather than in theoretical concerns. McNamera argues that educational research is in a pre-paradigmatic stage because it seldom maintains sustained research effort in investigating any specific issue within the context of a dominant theoretical perspective; instead, the standard practice is to investigate a range of issues and problems from a variety of theoretical perspectives. He charges that educational research has focussed more on methodology than on theory and, as such, has no right to lay claim to the term 'paradigm' since it has not reached the stage of a mature paradigm. According to McNamera, educational research may serve best in a pre-paradigmatic stage because it will be less prone to the divisiveness that is caused by paradigmatic debate.

Mishler (1979) describes the current concern about methods as a problem brought about by the restrictive nature of traditional research methods.

> Traditional methods tempt researchers to restrict the focus of their interest to short-run events and a limited range of meanings and, thus, methods tend to determine the problem investigated rather than the other way around. (p.7)

Mishler argues for a position that supports the understanding of meaning as a meaning within a context. He states that even though the traditional experimental design has assumed the equality of all things in positing relationships, all things are never equal in every context.

> Any regularity discovered through research that describes a patterned and systematic association between two variables is itself context-dependent. (p.9)

He suggests that it is necessary to develop methods of observation, measurement, and analysis appropriate to the study of these context-dependent laws. Among the methodological approaches available, Mishler suggests three that he deems appropriate: phenomenology, sociolinguistics, and ethnomethodology.

As a form of ethnography, ethnomethodology has been described by Van Manen (1978, p.53) as a research method that "asks its own kinds of questions about the structuring activities of people in social situations." These structuring activities are the received but unnoticed rules, processes and routines that we adhere to within a social context. Garfinkel (1967) refers to these seen but unnoticed rules as indexicalities or indexical expressions. An indexicality may be a single word, a sentence or a proposition wherein meaning is dependent upon the context in which it appears (Mishler, 1979). Davies (1976) describes ethnomethodology as making sense of the world we live in through a variety of methods. She is particularly interested in the child's perspective of the world.

> If the world view of the child is studied from the child's point of view a different picture may emerge than that generally available from the adult's point of view. (p.2)

In his paper, "Constructivist Approaches in Educational Research" (1977), A.Jon Magoon suggests that educational research must begin to acknowledge the value of "constructivist" approaches, which include a variety of ethnographic variations, in order to be "reasonably comprehensive and self-critical as a scientific endeavour" (p.687). Magoon's notion of "constructivist" approach embraces descriptive and interpretive explanations of the complexities of the school life. In other words, individuals invent, organize and act according to certain rules which can and should be studied via a variety of ethnographic methods. Magoon suggests that educational research is in need of "constructivist" approaches because the traditional empirical designs have failed to yield the kinds of solutions that are required in order to solve current curriculum and instructional problems.

Cicourel and Kitsuse (1963) were among the first to apply ethnographic approaches to educational settings. Their research was focussed on a description and interpretation of the bureaucratic nature of counselling practices in the high school. They did not test hypotheses; rather, they explored how high school students were affected by career counselling procedures.

Philip W. Jackson's (1968) insightful account of daily life in elementary classrooms exemplifies the ethnographic approach applied to elementary school. He invested more than two years in observational data collection in several elementary classrooms in order to present a rich and comprehensive description of the day-to-day life of a classroom.

Wolcott's (1973) study of the role of the principal captures the essence of the principal's role in a richly descriptive style that includes extensive quotations from his field notes.

Among the more recent attempts to apply ethnographic approaches to educational research is Hawke's (1980) study of the beginning teacher of art. Hawke observed and followed the daily movements of a newly-graduated art educator during the initial months of his first teaching appointment. One of the interesting features of Hawke's work is the manner in which he reports research within the format of the dissertation. He employs a reporting style that varies somewhat from traditional format but suits the qualitative nature of the overall study.

There is no evidence in the literature of any such research being carried out in the field of music education, although there are suggestions in several articles that support the advance of music education research into constructivist approaches (Kessen, 1981; Knieter and Stallings, 1979; Serafine, 1979; Vaughan, 1979; Broudy, 1977; Leonhard and Colwell, 1977; Jorgensen, 1977).

Studies in Musical Preference

In an extensive review of research on attitude and preference, Wapnick (1976) traces research developments from the late 1920s to 1977. Up to 1950 there were only fourteen studies that dealt mainly with attitude and subject variables, including intelligence, personality, sex, age, and aptitude. Between 1950 and 1970 another twenty-five studies were performed; however, since 1970 research activity has noticeably increased. In the six years between 1971 and the date of Wapnick's review, twenty-five studies dealt exclusively with musical attitude and preference. While it must be recognized that the increased research activity in this particular area of interest should be equated with a general increase in research activity largely due to an increase in doctoral programs and available funding during those years, this interest in musical preferences is indicative of a shift in the nature of music education research as well. Wapnick notes that in recent studies there is an increase in the number and variety of situational variables. He suggests that the transition from attitudinal measures to more behavioral preference measures has been beneficial for music educators because of their greater predictive validity. While Wapnick concludes that the behavioral focus has strengthened this area of research, he admits that the field is certainly scattered and uncoordinated.

An early example of research concerned with the impact of the broadcast media on music preference is the work of Fay and Middleton (1941). Their study of the relationship between musical talent and preferences for different types of music showed that preference can be affected by persistent broadcasting. They concluded that broadcasting would, in time, become an effective means to develop a discriminative musical taste provided that an individual possessed the requisite musical talent.

The effect of disc jockeys on teenage musical taste was the subject of a 1968 study by Booker. He established that while disc jockeys exert a powerful influence on teenage musical preferences, they accept no responsibility for raising the cultural level or improving musical taste.

This apparent appreciation for popular music appears to have created a concern that musical taste was deteriorating particularly amongst young people. Several studies focussed on repetition as a determining factor in developing musical preferences. Getz (1966) found that while familiarity through repetition did affect preference, an awareness of musical concepts served to enhance the student's interest in a musical selection. Bradley (1971, 1972) designed an experimental study to investigate the effects of an analytical listening program and repeated listenings upon grade seven students. The results indicate that a specific listening program of an analytical nature can influence preference decisions and that the simple routine of repetitive listening is a factor in changing preference decisions.

Bartlett (1973) studied the effect of repeated listenings on structural discrimination and affective responses by having his research subjects speak into a tape recorder while they listened. He reports that the structural elements that attracted most attention were: instruments/voices, melody, and dynamics. This suggests that other aspects of musical structure are either less obvious to the listener or more difficult to describe verbally.

McMullen (1974) attempted to determine whether the melodic complexity influenced the musical preferences of school-age children. His study involved students from the fourth, eighth and twelfth grades. He concluded that melodic complexity affects preferences only when highly controlled melodies are employed. Students seem to prefer simple melodies and a moderate amount of repetition.

The effect of musical and extramusical information upon the musical preferences of grade six students was studied by Larson (1971). He studied two treatment groups and two pilot groups in an experiment designed to investigate theories of instruction in music listening. Larson found that while greater gains in preference occurred in the groups receiving the musical information, the treatment groups remained neutral in their preferences throughout the project even though the number of repetitions was uniform in all the groups.

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A 1971 study by W. W. Zimmerman on the ability of high school students to describe aural music stimuli concluded that those students who had performance experience scored higher than nonperformers. Students in higher grades achieved higher mean scores than those in lower grade levels. Females scored higher than males; however, no specific type of music instruction seemed to influence the scores to the point where one could claim that verbal description of aural musical stimuli was significantly improved by a particular type or quality of musical instruction.

The influence of classroom activities on attitudes toward music has been studied by MacGregor (1968), Williams (1972), and McDonald (1974). Selected fourth grade children showed only a temporary preference for musical activities such as singing, listening or playing on a classroom instrument (MacGregor, 1968). University students do not appear to be significantly influenced by instruction on their attitude toward folk, serious chamber, and serious symphonic music (Williams, 1972). McDonald (1974) suggested that music educators become more aware of the musical culture of their students. She believed that the familiarity of popular music to elementary school children can serve as a bridge to unfamiliar music. She also suggested that children require many opportunities to verbalize about the songs and compositions to which they listen in order to communicate effectively with others about music.

Crawford (1972) studied intermediate grade children to see if there was any relationship between socioeconomic status and attitude to music. He also investigated the effect of the home on musical interests. While he found no relationship between socioeconomic status and attitudes in fourth, fifth and sixth graders, he did conclude that sixth graders were significantly less positive toward music experiences both in school and out of school than were fifth and fourth graders. Similarly, he found fifth graders less positive than fourth graders. All students held significantly more positive attitudes to out-of-school music experiences than to in-school music experiences. In all grades, girls exhibited more positive attitudes than did boys.

Nolin (1973) investigated the attitudinal growth patterns of 2,264 children in grades four to six in a large American midwestern city. By means of a musical attitude inventory, Nolin produced results showing a decline in positive attitude in students as they grow older, with girls' attitudes generally more positive than boys' attitudes. He suggests that part of the decline may be attributed to less frequent music instruction; but, in his analysis of the various classroom music activities he finds that students tend to prefer active learning experiences, including performance, to passive experiences, such as listening. Nolin recommends that consideration of student attitudes be included in the design of music education curricula.

A single-variable study by Greer, Dorow, Wachhaus and White (1973) indicated that adult approval behavior is an influencing factor in the selection of music by fifth-grade students. Rock music was the preferred style on both pre- and post-tests, but under conditions of positive reinforcement students exhibited a greater willingness to select a wider range of styles.

A follow-up study by Greer, Dorow and Randall (1974), using an episodic reinforcement device, similar to that used in their earlier work, found that there was an increase in the amount of time selected for listening to rock music that coincided with the rise in grade levels between grades one to six. By the time children reach sixth grade the overwhelming preference is for rock music. The researchers attributed this preference to the influence of the mass media and conclude that more research is needed to clarify what school-related variables can influence taste.

Dorow (1977) continued the work she had done with her colleagues in a study of the effect of teacher approval/disapproval ratios on student music selection and their degree of attentiveness at a concert. She studied seventy-six fourth-grade and fifth-grade students of low socio-economic status in a pre-test/post-test design using the episodic reinforcement apparatus used earlier by Greer, Dorow, Wachhaus and White (1973) and Greer, Dorow and Randall (1974). Part of the experimental design included five days of music instruction under high teacher approval and high teacher disapproval. Dorow concluded that music taught under conditions of high teacher approval leads to a significant increase in time children will spend listening to music.

In an address to music librarians in May, 1979, Gordon Stevenson acknowledged that the attitude of young people toward music is almost universally favourable. He cited statistics which showed that between the ages of twelve and twenty-four years, young people spend approximately twenty-five hours per week listening to either recordings or broadcast music. Stevenson described youth music as a subculture: "A world apart from the world of the adult" (p.4). He believed that the rise of distinct genres of music for young people is concomitant with the rise of the adolescent culture in American urban high schools during the mid-fifties. According to Stevenson we still know very little about music in western society and in the life of man.

> ...music is a type of organized sound which some people like to make and other people like to listen to, but it is not quite clear why they do this or what happens in the human brain when they do it. (p.9)

Stevenson cited a 1974 survey that reported musical preferences of nine to twelve year olds as follows: thirty-two percent chose rock music as their favourite music; three percent selected instrumental artistic (symphonic) music; one percent chose vocal artists, including opera; four percent chose jazz and another four percent preferred folk music. One percent chose soul music while six percent selected a variety of other popular styles; a substantial seventeen percent preferred religious, school or Christmas music while twenty-four percent did not respond.

Stevenson suggested that different forms of music seem to serve some function in the transition from childhood to adulthood, but that little is known about the individual's passage through musical periods and corresponding musical styles. He concluded his remarks with a quotation from Reisman, who as far back as 1950 stated:

> ...one cannot hope to understand the influence of any one medium, say music, without an understanding of the total character structure of a person. In turn, an understanding of his musical tastes, and his use of them for purposes of social conformity, advance, or rebellion, provides revealing clues to his character, to be confirmed and modified by a knowledge of his behavior and outlook in many other spheres of life.... Plainly, we cannot simply ask 'who listens to what?' before we find out who 'who' is and what 'what' is by means of psychological and content analysis.... (p.26)

The foregoing comments, while made some thirty years ago, have significance for the present study in its focus on the underlying thoughts about music and the meaning of music to elementary school children.

A 1977 research survey conducted by Ganta and Gartenberg (1979) on pop music and adolescent socialization indicates that lyrics are important if they relate to personal situations but that they do not seem to be strongly internalized. The survey, done in two phases, focusses on junior high, senior high, college and undergraduate university students. The junior high population consisted only of eighth-grade students; nevertheless it is interesting to note that in this group some eighty-eight percent reported that they listen to music every day, while the remaining twelve percent report that they listen to music three to four days a week. This finding suggests that students do indeed have positive attitudes towards music which may not be exhibited in the classroom.

LeBlanc (1979) developed a short listening test (Sound Organization Preference Index) to measure preference for different generic styles of music. The test was administered to 278 fifth-grade students in an urban area. Throughout the testing overt behavioral responses were observed and compared to written statements of preferences. LeBlanc found that observed behaviors tended to confirm the written indications of preference. He reported that the easy-listening pop music stimulus clearly scored higher than the rock music example. Musical examples were preferred to disorganized sound or ambient noise. LeBlanc found that his instrument was not a stable measure of individual responses and was more reliable as a group measure. Since LeBlanc used a wide variety of styles he concluded that other generic styles could be viewed as critical competitors to rock music. Whether or not young listeners are able to differentiate between the range of contemporary and popular styles is a question that requires further study.

LeBlanc (1980) proposes a model of sources of variation in musical taste. He identifies eight levels in a hierarchical structure. The lowest level is an entrance point for input information which is to be processed by the listener. The mental processing of the musical sounds results in a final decision of acceptance or rejection in terms of preference. LeBlanc's model of sources of variation attempts to account for all sources of variation in the development of musical taste; however, it is still being tested and verified in a series of sustained studies (1981, 1982, 1983).

The primary objective of the 1981 study was to assess the effect of different generic styles, fast and slow tempos, and vocal and instrumental performing media on the expressed music preference of fifth grade students. The results of his previous study (1979) were confirmed in that rock/pop music was preferred over art music at this age level. LeBlanc reported that style was the strongest variable in terms of preference response followed by tempo. He found interactions between the variables that suggested that the effect of style is strongest in the vocal medium and noticeably suppressed in the instrumental medium. Faster tempos were generally preferred over slower tempos.

In his most recent work, LeBlanc (1983) reports on the effects of tempo and performing medium on children's music preference. This study was designed to eliminate the interaction effect by selecting traditional jazz as the single generic style. Three levels of tempo and two levels of performing medium were used to study the music listening preferences of grade five and grade six students. Sex differences of listeners and performers were also studied as two additional variables. Clear preference trends emerged in terms of tempo and performing medium with grade five students showing significantly higher preference ratings than the grade six students. Students consistently preferred fast tempos over slow tempos and the instrumental medium was always preferred over the vocal medium. LeBlanc concludes that some of the variables that influence music preference are interactive and that while tempo and performing medium influence the music preference decision, they account for only five percent of the preference variation in his study. He suggests that non-musical variables may well be the most important influences on music preference.

Bates (1982) conducted a study to determine whether a special study program based on twentieth century compositions would result in the musical growth of grade six students as measured by the Bentley and Colwell music tests. The Colwell test revealed differences between urban and rural students indicating greater overall gains for rural students than for urban students in musical growth. The pre- and post-test attitude scale revealed a negative trend in attitude toward the music variables investigated. Bates suggests that teacher bias for traditional music may have influenced the attitudes of the students.

A recent study by Boyle, Hosterman and Ramsey (1981) suggests that both sociocultural and structural factors influence young people in their musical preferences, although structural reasons were generally viewed as more important than sociocultural influences. This finding appears to raise questions as to the validity of LeBlanc's model as to the manner in which he represents input variables.

Brand (1982) reported that beyond age nine, the musical environment may enhance musical achievement and response; however, environmental influence does not necessarily enhance musical aptitude. Brand studied the relationship between musical environment and musical aptitude of grade six children through a questionnaire and a standardized music aptitude test. The data did not support his hypothesis that there was a relationship between musical environment and music aptitude although the playing of an instrument did correlate positively with a rhythm sub-test of the aptitude test.

A British study by Hargreaves, Messerschmidt and Rubert (1980) examined the interaction between musical content, familiarity of the listener with a musical selection, musical training, and evaluative ratings of the musical quality. The experimental design of the study involved undergraduate students from the University of Leicester. Training and familiarity both revealed significant main effects on both ratings. The researchers are careful to note that the classical musical extracts may have been valued more highly than others and thus rated as better in quality and appreciated more. Cultural stereotyping might also be considered as a factor in explaining the high ratings assigned to classical music by students.

Hedden (1981), writing about music listening skills and preferences, suggests that children should develop a preference for classical music. He promotes a strategy involving repeated hearings of musical examples which emphasize an attribute that is liked by the students such as lively tempo or varied dynamics. Analytical listening for this appreciated facet plus supplemental adult approval and reinforcement can, according to Hedden, modify preferences.

Platt's (1982) comprehensive study of musicality, based on Dabrowski's theory of positive disintegration, suggests that the complexity of music affects preference along with a great many variables which may influence an individual's preference on any given occasion, including social influences. Platt states that personal characteristics, including preferred modes of perception, as well as developmental level may be reflected in a person's responses to music.

The current state of research in musical preference appears to be somewhat uncoordinated and scattered. At best, the research indicates that musical preference occurs during childhood, although there is little evidence as to what are the underlying cognitive processes. The terms "musical preference" and "musical taste" are frequently used synonymously and often appear to be confused with attitudinal components. Much of the research is based on survey techniques and paper-and-pencil tests. It seems clear that the music experiences in school are not looked upon favourably by most children, particularly in the higher

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elementary grades. There is enough evidence to suggest that children like best the music they are most familiar with.

Stimulated-Recall

The use of stimulated-recall as a research technique for studying the covert mental processes of teachers and students has been described in the first chapter. The assumptions embedded in the terminology surrounding the use of stimulated-recall have been discussed in sufficient detail to suggest that the use of stimulated-recall may be more limited than researchers have been willing to admit. Marland (1977) and King (1979) appear to have recognized some of the difficulties associated with the unitization and categorization of content analysis; however, they do not appear to have questioned the underlying assumptions of the procedure. While the technique itself appears to be a useful means of investigating the thoughts of individuals involved in classrooms, questions surrounding the analysis and interpretation of the data appear to be in need of further serious and reflective study. The present study attempts to analyze the data from stimulated-recall interviews in an interpretive mode that moves away from the more structured content analysis approach of previous work.

Summary

This chapter has focussed attention on three areas of research literature that pertain to the study. The first portion dealt with some of the changes occurring in educational research that reflect new approaches based on qualitative and ethnographic methods. The second section reviewed research in music preference that relates more specifically to the research problem. The final section referred to the limitations of the technique of stimulated-recall discussed in the first chapter.

CHAPTER III

THE DESIGN OF THE RESEARCH

The present study is a systematic attempt to investigate and describe the thinking of children engaged in a musical task involving musical preference. The decision to depart from traditional research designs was made in the realization that the nature of the problem warranted an alternative approach.

Eisner (1977) gives recognition to such a departure from traditional modes in the following statement:

> While the well-designed experiment has its place in educational research, it is not the only mode for creating educationally relevant knowledge. We need, for example, to find out what goes on in classrooms where the arts are taught. We need to examine critically the forms of teaching students are exposed to, the types of context in the arts they come into contact with, and the kinds of enviromment all of this occurs in. To learn about the educational context and the quality of teaching and curriculum that are provided in schools, the first necessity is to be in schools in order to find out. (p.413)

This study represents a practical attempt to extend research in music education beyond its current dominant base of experimental and quasi-experimental design to a more qualitative and interpretive approach. The purpose of this chapter is to outline the natural flow of the study as it proceeded from the pilot phases through to the completion of the data collection.

The Pilot Phase

Pre-pilot work was carried out in December, 1981 in an on-campus setting. The purpose of the work was to test the validity of the research problem. Three grade seven girls were volunteer subjects. They participated in a musical preference task that was video-taped. At the completion of the task the videotape was played back and they were interviewed. The interview was structured along the lines of the stimulated-recall technique and was video-taped by the use of a second videorecorder. Upon studying the videotape of the stimulated-recall interview the researcher found that the interview was a rich source of information about students' thoughts about music. No formal analysis of the data was attempted at that point; however, a decision was made to proceed with arrangements for a formal pilot study to be conducted.

In the month of March, 1982, a formal pilot study was conducted. Four children, two boys and two girls, volunteered to participate in the pilot study which was carried out in a specially-equipped laboratory within the Department of Educational Psychology. The focus of the pilot study was on the laboratory setting and how it could be developed within the school. The videorecording facilities of the laboratory used in the pilot study made it possible to videotape the participants via the use of remote-controlled cameras, from behind walls of one-way mirrored glass. Four participants, two girls and two boys, were individually videotaped as they completed the music-listening task.

Following the completion of the task, each participant was individually interviewed following the stimulated-recall technique. Each interview was recorded on audiotape for analysis. Transcriptions of each audiotape were prepared at the completion of the pilot study.

The pilot study was carried out within the duration of a week in order to facilitate the daily schedules of the participants and coincide with the availability of the laboratory facility. Since the children visited in pairs, arrangements were made to entertain them through the use of a micro-computer while they were waiting their turn to participate in the pilot study.

The transcripts of the stimulated-recall interviews revealed the following:

1. Children between fifth and seventh grade seem willing to discuss their thoughts about music in such a research setting.

2. The technique of stimulated-recall appeared to trigger the recall of past events.

3. The music-listening task seemed to be appropriately designed.

4. The laboratory setting did not appear to unduly upset or to create undue stress for the participants.

The pilot study confirmed the plausibility of setting up a laboratory setting within a school in order to investigate how children respond within the natural setting of the classroom as well as the contrived laboratory setting. It was recognized that the success of the laboratory portion of the research was dependent upon how successfully the researcher could establish acceptance and rapport with both students and teachers in the classroom.

The Research Setting

The study was conducted during the months of May and June, 1982 in an elementary school within a major city in the province of Saskatchewan. One school was selected in consultation with the administrative officials of the school system. The principal had been contacted and had discussed the proposed research with the staff. They agreed to cooperate and participate in the research project. Formal approval was granted on the basis of the decision coming from the selected school.

Ashfield School is located in a quiet neighborhood of an older suburb. The school was opened in 1965 and has maintained a fairly stable enrollment (K - 7) throughout the years. It is a single-level structure with a gymnasium and attached portable-classroom that serves as a library. Plans to renovate the existing administrative area and two adjoining classrooms into a library/resource room were announced in early May, 1982. The school was in the process of being redecorated the week I arrived to begin the research. The staff requested that the proposed renovations be delayed until the summer vacation since they felt that the disruption due to renovations would interfere with the educational program of the two final months of the school term. The paint crew's presence combined with my arrival on the scene appeared to be enough for the staff to cope with at the time. Their request was honoured and the renovations were re-scheduled to begin early in July, 1982.

The proposed research called for twelve grade six children: six girls, six boys. The grade six students were divided between two classrooms, one being a split grade six/grade seven class and the other a split grade five/grade six class. Both classrooms agreed to participate in the study in order to provide enough boys to maintain a balance within the study.

The grade six/seven class teacher, Mrs. Smith, has taught as Ashfield School for seven years, specializing in French and Language Arts. Mr. Jones, the grade five/six teacher, has four years of experience and specializes in Physical Education and Science. He also acts as playground supervisor. Both teachers trade classes for their specific specializations. Mrs. Smith teaches Language Arts to Mr. Jones' class and he teaches her Physical Education and Science. An assistant to the principal teaches Social Studies in the grade five/six class and the principal teaches Art in the grade five/six class and Spelling in the grade six/seven class. The trade-offs allow each teacher to teach in his area of specialization. A music specialist handles all of the music education instruction in both classes.

Because of previous professional association with the school and several of the staff members as a former consultant and as a member of the faculty of the local university campus, I was no stranger to the staff or to the principal. My role as researcher seemed to be of considerable interest to the staff. I was asked several questions during the first few days as to the nature of the study and the reasons for selecting Ashfield School for the study. I replied that the school had been suggested as a possible site and that I had been delighted with the selection because of my acquaintance with so many of the staff members. The principal was given a copy of the research proposal and she made it available for all the staff to read if they so desired. Both Mrs. Smith and Mr. Jones borrowed the copy to read or to look over. I explained the nature of the study in as simple terms as possible whenever asked about it. Staff members were re-assured that I wished to be accepted as a regular staff member throughout the duration of the study. In order to win their acceptance I tried to maintain regular hours of attendance and frequently ate my noon lunch at the school along with those teachers who stayed over the noon hour.

Data Collection

The collection of the data was done in a series of stages or phases. The initial stage extended over a period of two to three weeks in which I spent most of my time in the two classrooms as a participant-observer. The second stage of the data collection consisted of the actual laboratory setting that was set up in another classroom within the school. This was the location for the individual work with students including both the listening task that was videotaped and the stimulated-recall interview that followed. The third phase was the interviewing of parents whose children were involved in the study. A final phase included the administration of the Musical Aptitude Test (Gordon, 1965), a videotaped de-briefing session that involved all the students who participated in the study plus taped interviews with each of the two classroom teachers who participated, the principal and the music specialist.

Field notes were kept throughout the duration of the study; however, they were less extensively written during the second and succeeding stages of the study.

Phase One: During the first two weeks of the study most of the time was spent in one or other of the two classrooms. The field notes reflect my first impressions of the classroom activity and include brief accounts of specific students who attracted my attention. It was a time of becoming acquainted with the daily life-world of both classrooms. I tried to move freely between classrooms as much as possible in order to have the students become accustomed to my entering and leaving their classroom. Most of the time, I sat at a desk toward the back of each classroom but I moved around the room during work periods to observe more closely each student's individual work. I found that the picking up of a dropped pencil or a loose scrap of paper was a way to initiate contact with a student. I smiled whenever someone turned to look at me.

The first few days were quiet as we all adjusted to one another's presence. The teachers introduced me the first day and I spoke briefly about my role as a researcher and how interested I was in life in their school. I told them that they would probably see me in several places around the school and that since I would be there for some time I hoped they would get used to my being present. I did not speak very much about the musical focus of my work. I preferred to have them ask me questions and to offer information only as the need arose in order to satisfy their curiosity.

By the end of the first week, I knew all of the names in each class and I had chatted briefly with each of the grade six students, with the exception of one who was absent due to illness. During the second week, I was able to spend some time alone with each class. I felt that I was becoming accepted because several students sought my assistance and approval as they worked on assignments. During the third week I accompanied the class to a special musical performance in the community featuring puppets and by that time I realized that I could proceed to the next phase of the data collection because I had become a part of their life-world and was accepted as another teacher in their school.

The sense of acceptance developed gradually during those first two-and-a-half weeks. I was absent on the first day of the third week and upon my arrival the next day the following conversation took place between the principal and one of the grade six students.

> Principal: "Did you miss Mrs. Taylor yesterday?" George: "No, I didn't notice she was away." (Principal laughs and I tease George a little about not being missed.) George replies: "She's in and out so often I didn't notice. She could have been in the other classroom."

While this student did not seem to be particularly concerned about my absence the previous day, the principal told me that the other class had asked about my whereabouts. "Where is Mrs. Taylor? She's not here today." In both instances it appears that I was accepted as a legitimate member of the school staff. The teacher is assumed to be in regular attendance. If she is not within the immediate situation, she is probably just a short distance away in another part of the school. However, if she is not present, where is she? If this new teacher is a legitimate member of this school, regular attendance is expected of her. My entrance into the classroom the following morning was accompanied by a combination of "you're back" and "where were you yesterday?" comments and looks.

I began to prepare for the second phase of data collection during the latter half of the third week. The room that had been assigned to me for the laboratory setting was cleared and arrangements for the videotaping were finalized.

A letter explaining the purpose of the study and seeking parental consent for the student's participation was prepared and distributed to each student in grade six (see Appendix A).

The letter prompted several questions from the students. Several of the boys approached me to ask whether or not they had to sing. When I assured them that they would not be required to sing I noticed a distinct sense of relief. At this point two of the boys changed their mind from not wishing to participate to wanting to become part of the study. They both requested new letters so that they could get their parents to sign the form indicating their intention to become involved in the study. (The overall response indicated a willingness on behalf of the parents to cooperate in the study.)

It did not take long before word spread throughout the school that I was going to be working with grade six students. A number of students from other classrooms approached me to ask why I had decided to work with the grade six students. Some of the younger students assured me that they would be quite willing to act as substitutes in the event that any grade six student was unable to participate. This sense of keen interest on the part of students from other grades seemed to have a positive effect on the grade six students. I began to feel that they identified me as in some way belonging to them since I had selected their grade level for study. The bond of co-operation and mutual interest that had developed during the first three weeks of the study had a stabilizing effect on the subsequent phases of the research. No longer were we separated by our roles of "researcher" and "researched." We became a unity which was accompanied by a freedom to be ourselves, unhindered by the unique circumstances of the conditions of a research project.

There were moments throughout the study when I questioned my personal feelings of belonging to the situation. On such occasions I wondered if I were enjoying the research too much at the expense of overlooking something I had neglected. Should research be such an exciting and satisfying experience? Am I becoming more of a participant and less of an observer? These questions faded from my consciousness as the research progressed.

Phase Two: A regular classroom that was used as an Art workroom was prepared as the laboratory setting for the music-listening task and the stimulated-recall interviews. An itinerant-teacher working with a small number of children had been using the room three half-days each week. She agreed to work across the hall in another room throughout the laboratory phase of the study, although she dropped in occasionally to pick up materials.

The regular desks and chairs were pushed to two sides of the classroom, clearing a space in the middle of the room for the listening task to be set up on two desks pushed together to create a table. The video camera was placed on a tripod on top of a rolling work counter at the corner of the room close to the windows in order to take advantage of the natural light. The camera was positioned to view the listening area from a high-angle shot. The videorecorder was positioned on the second level of an audio-visual trolley. A monitor was placed on the top shelf of the trolley.

The camera was a Panasonic Color Video Camera, Model PK-800-C equipped with a model PK-M050-C Panasonic Electronic Viewfinder and attached extendible microphone. The television monitor was a Sony Trinitron Solid State, Model KV-2101. The videorecorder was a JVC Video Cassette Recorder (VHS) with a JVC AC Power adaptor and a JVC remote control unit. The remote control unit was capable of the following functions: slow motion, frame advance (with speed control), pause/still, shuttle search (including reverse, play and forward), rewind, stop and fast forward.

The chief technician for the school system's largest television studio delivered the equipment and set it up. He checked the operational features and demonstrated the capabilities of the whole unit. The camera was placed in a stable and stationary position by taping the tripod legs to the table top and marking the floor with tape in order to assure that each videotape would be made from a consistent angle and distance.

A portable Sony Cassette Recorder, Model TC-126 was positioned on two desk-tables pushed together to form a larger table. Two portable Sony SS-16 speakers were positioned on the table to provide stereo sound. The remote control unit of the videorecorder was placed on the table for the students to stop the videorecorder at the completion of the listening task.

At another table, nine cassette tapes were positioned in three rows. Each cassette was turned over so that they all looked alike from the top. Each row represented the three musical styles that were represented in the listening task. Within each style, there were three selections: one male vocalist, one female vocalist, and one group or choral selection. Table 1 indicates the nine selections used in the study.

Each cassette was color-coded to indicate on which side the musical selection had been taped. Each cassette tape was checked to make certain of its condition and categorization. One grade seven student volunteered to participate in the task in a test run of the equipment and the interview format. The original intention was to have each student choose four selections to listen to. During

Table 1

The Nine Selections of the Listening Task

Title	Performer(s)	Category/Style	Code
Hold On	Albert McNeil Jubilee Singers	School	Red 0
Scarborough Fair	F. Stark	School	Red ▽
Brightly Shine	M. Stewart	School	Red □
Grant Me Lord, Thy Wond'rous Mercy (Bach)	Albert McNeil Jubilee Singers (Conductor, Merrill Staton)	Serious/Opera	Green 0
Toreador Song (Biset's "Carmen")	Sherrill Milnes	Serious/Opera	Green ▽
Summertime (Gershwin's "Porgy & Bess")	June McMechen (soprano)	Serious/Opera	Green □
Sweet Dreams	Air Supply	Pop/Rock	Blue 0
Young Turks	Rod Stewart	Pop/Rock	Blue ▽
You Could Have Been With Me	Sheena Easton	Pop/Rock	Blue □

the test run and subsequent interview sessions it became obvious that playing four selections had a tiring effect on the listener. A decision was made to eliminate the fourth selection and simply revise the task by asking each student to choose one selection from each of three rows of selections as the cassettes were positioned on the selection table in three rows of three cassettes, each row representing a particular style or category.

The test run proved to be an asset because the video-tape revealed a slight maladjustment in the tracking mechanism. The technician returned the following day and after viewing the initial videotape, re-adjusted the video-recorder so that it produced a particularly clear and stable picture.

The second phase of the data collection lasted almost three weeks in order to accommodate classroom schedules and school events. No testing was scheduled on days when the students were involved in field trips or track and field activities. Students participated in the listening task during the morning and were interviewed during the afternoon of the same day.

The third phase of the study was planned concurrently with the second phase.

Phase Three: The third phase involved interviewing the parents of twelve of the students involved in the study. Parents were contacted the day of their child's participation or the day following their participation in the laboratory setting. The initial contact was made via the student. Each student was requested to speak to his parents about a convenient time for an interview and to report back to me, after which I would telephone the home to confirm the arrangements. Of the twelve homes contacted, nine of the mothers offered to come to the school for the interview. I accepted their offers and made myself available whenever they arranged to arrive at the school. One mother requested that I come to the home as it was rainy outdoors and she did not have access to a vehicle. I visited the home at a time that she requested. Another mother requested that I interview her at the school in which she taught. I arranged to meet her at dismissal time and interviewed her in her school's staff room. One family invited me to interview them in their home during the evening since both parents held jobs. I met with them at the time they requested.

Each of the interviews was audiotaped and later transcribed as part of the data collection. The average length of each interview was approximately twenty to twenty-five minutes. In one instance a mother requested that I shut off the tape recorder as she wished to say something confidential. As it turned out, she waited until the formal aspect of the interview was completed and I had shut the tape recorder off. I respected her request and did not record or report on any of the confidential comments she made.

I followed a similar informal interview format in each of the twelve interviews although I allowed the conversations to lead into other related topics. At no time did I sense any hesitation or uneasiness throughout any of the interviews. The parents appeared to be glad to have the opportunity to discuss their views of music and interest in the overall focus of the research. They seemed to enjoy the opportunity to share a role in a project which involved their offspring. Much of this positive response can be attributed to the general positive relationship that exists between the school and the community as a whole. Parental involvement is strongly advocated by the principal and the staff. Parent volunteers were present throughout the school on a regular basis engaged in a wide variety of school activities.

Phase Four: The final phase of the data collection occurred during the final week of my stay at Ashfield School. I administered the Gordon Musical Aptitude Profile to all of the grade six students and included the grade five students who were part of the split grade five/grade six class. The test was administered in three sittings according to directions in the test manual. Following the completion of the Musical Aptitude Profile I conducted a de-briefing session with the grade six students who had participated in the study. The session was video-taped in the laboratory setting in an attempt to gather the students' collective responses to the kind of research they had been a part of.

Following the de-briefing session I was able to interview individually each of the two classroom teachers involved plus the music specialist and the principal. Each interview was audiotaped and later transcribed. The interviews were unstructured so as to allow for as much freedom as possible in seeking opinions with respect to music education in the school.

During each phase of the data collection I continued to keep field notes on my activities throughout the school as well as notes on the students I was working with.

Each interview that was recorded has been transcribed as part of the collected data. Each student was recorded on videotape and the videotapes have been numbered and coded as an additional portion of the data collection.

The Musical Task

I will describe the musical task from the moment of selecting a student to the completion of the task. Each morning I made a point of confirming with each teacher my selection of one or two students to perform the musical task. I tried not to select students for the task during times when students would be receiving instruction. By checking with each teacher it was easy to adjust my schedule to suit both teachers and selected students. In most cases I was able to have one or two students free to perform the task during the first portion of the morning. In a few cases, a third student was released to perform the task following the morning recess. I never chose to work with any more than three students on any morning because, in each case, the stimulated-recall interview was conducted during the afternoon and I wanted to reserve sufficient time for each interview to be conducted in a relaxed manner.

Upon confirming my plans each morning, I would open the laboratory room and check to see that all the equipment was operational. I also checked the musical task cassettes to see that they were cued up and ready for student use. Picture clarity and angle were also checked for consistency in videorecording. When I was certain that all the equipment was in order, I proceeded to the classroom and called the student I had selected.

Since the laboratory classroom was located a considerable distance down the hallway from the regular grade six classrooms I had an opportunity to chat with the students as we walked toward the laboratory classroom. Our conversation usually focussed on the kind of day it was and I reassured the student as to my appreciation of his willingness to leave his classroom work to come to help me with my research work.

As we entered the laboratory classroom, which was normally used as the art room, I requested the student to be seated at the listening table for a moment. I then turned on the equipment, including the monitor to allow the student to view himself. I asked him for an opinion of the colour and focus and then I switched the monitor off and asked the student to come to the selection table.

The nine cassettes were placed on the selection table in three rows of three cassettes, each row signifying a particular style or category of music. I asked the student to select one cassette from each of the three rows of cassettes. When the selections had been completed I requested the student to return to the listening table and be seated for the task.

I asked the student if he had ever operated a cassette player. If he answered in the affirmative I asked him to explain how it worked in order to make certain that he really understood. I showed the student how to insert the cassette and reviewed the operation of the cassette including the volume, tone and balance controls. If the student had never operated a cassette I took more time to explain the operation by letting him practise how to insert and eject a cassette and push the operational buttons. I pointed out the coloured mark on the side of each cassette that indicated which side to play. When I felt reassured that the student knew how to operate the cassette player I turned on the videorecorder via the remote control and asked the student if he had any further questions about the operation of the machine or the task. I explained that all I wanted him to do was to listen to the three selections on the three cassettes. When he was finished I asked him to push the "stop" button on the remote control unit of the videorecorder. I told the student that I would leave him alone to do the listening task on his own; however, if he had any problem in the operation of the equipment I would be nearby in the hallway. At that point I stepped out of the room and closed the door.

When the student had listened to the three selections he turned off the videorecorder via the remote control unit and came to the door to announce completion of the task.

I asked the student if things ran smoothly and thanked him for switching off the videorecorder. I told the student that I would be in touch with him that afternoon and that we would view his videotape and chat about it.

The task took approximately ten minutes depending upon how much time was taken up in clarifying the operation of the cassette player. Any operational problems are clearly revealed on the videotapes. It is interesting that two of the girls experienced difficulty in operating the cassette player. One girl spent a considerable amount of time figuring out how to insert a tape, while a second girl inserted the tape upsidedown and couldn't understand why it wouldn't play. She got up and came to the door requesting assistance. I helped her and remained with her until the musical selection had begun before I left the room.

A third girl appeared to have difficulty replacing a cassette tape in its case. The video tape indicates her determination to replace the cassette in its case throughout the listening task. The interview later revealed how she handled the problem and attended to the listening task at the same time.

None of the boys experienced any operational difficulties with the task. They appeared, on the whole, to be less timid in operating the cassette player than the girls. Judging from the comments of all the students, the listening task was not found to be difficult nor too stressful. At the completion of the task each student returned to his classroom to resume his normal classroom activities.

In all cases the stimulated-recall interview was conducted during the afternoon of the same day on which the listening task was performed.

The Interviews

I will describe the format of the student interviews which involved the use of the stimulated-recall technique. This will be followed by a description of the interviews with the parents and, finally, the interviews with members of the professional staff.

Student interviews: Each student was interviewed during the afternoon of the same day on which he participated in the listening task. I prepared for the interview by pre-viewing the individual's videotape and making a list of observable behaviors that could be possible stimulus points during the stimulated-recall portion of the interviews.

Beside each stimulus point I recorded the taped footage from the meter indicator.

I had prepared a list of guiding questions for the informal portion of the interview that followed the stimulated-recall portion of the interview.

The interviews took place in the laboratory setting with only a minimal number of changes in the physical setting. A table had been set in front of the television monitor and videorecorder. The cassette recorder was on the table along with two microphones. The remote control unit of the videorecorder was placed in a position so that either the student or myself could operate it.

As we entered the room I asked the student to be seated on one of the two chairs in front of the table. I seated myself next to the student and explained the procedure something like this:

"This afternoon we're going to view your videotape of the listening task you did this morning. I'm going to stop the tape at different places and ask you if you can recall what you were thinking about this morning. If you recall something and wish to stop the tape, just push this button, and we'll stop and chat about it. See, like this (demonstrate "pause" control). Go ahead and stop it as many times as you want to tell me something you are thinking about. Okay? Let's start it up."

At that point the videotape began to play and the audio cassette recorder began to record the interview. The "pause" button on the videotape was pressed any time the student spoke in order to catch any off-hand comments he had to make. Whenever a stimulus point was reached I paused the videotape to ask the question, "Do you recall what you were thinking of?" In some cases I described the overt behavior, as in the following statement: "When you were bobbing your head from side to side, can you recall there what you were thinking of?" If the student responded negatively, we went on with the viewing; however, if the student offered an explanation I tried to ask questions with the intention of probing deeper into his thought processes. There were moments when I sensed that it was better to accept the student's response than to ask further questions. I did not want the student to feel that he was compelled to manufacture a response merely to satisfy my mode of questioning.

At the conclusion of the videotape I shut the video machine off and told the student I had a few more questions I would like to ask. The first question was focussed on the student's expression of musical preference with respect to the three musical selections he had listened to. The student was asked to name his first, second and third choice. I tried to find out the rationale for each choice and the discussion that followed seemed to lead towards a general conversation about music from the student's perspective.

I made every effort to allow our conversation to be as informal as possible; however, I employed the following guiding questions:

1. How do you regard music; or, what do you think about music?

2. Can you tell me the importance of music in your life?

3. What kind of music is important to you?

4. What is it about music that makes you enjoy or like it?

5. What is it about music that makes you like one kind more than another?

6. Can you comment on your music experiences in school?

7. What is your favourite song?

8. Do you have a radio, cassette player?

9. What radio station do you listen to?

10. Have you ever taken music lessons or been involved in musical activities outside the school?

11. How do you feel about being a part of a research project?

12. Were you scared or nervous about the task?

The foregoing questions were somewhat akin to a theme and variations, in that I tried to suit the terminology of the question to the individual. Whenever I sensed that the question was inappropriately phrased I attempted to re-phrase it in a manner that was more appealing to the student in order to facilitate a response. I tried to be sensitive to the duration of the interview. In three cases the interviews went beyond thirty minutes because the students involved had a considerable amount to say on particular topics. The remaining interviews averaged between twenty-five to thirty minutes in length. When I sensed that a student's interest was lagging or that he was becoming weary or restless, I terminated the conversation by thanking him for his cooperation and helpfulness.

Before the student left, I requested that he think up a pseudonym for himself and inform me of it as soon as possible. This additional input was clearly enjoyed by the students as they frequently stopped me in the hallways to whisper their selected pseudonyms to me or to inform me that they had changed their mind and had selected different ones. I duly recorded the information as it was relayed to me and have incorporated the pseudonyms into the interview transcriptions.

Parent interviews: A total of twelve interviews were conducted with parents of the students.

Nine of the twelve interviews were conducted in the school. I used the laboratory setting for the interview since it provided me an opportunity to show the parents how I was working with their child. Each of the interviews was taped on the Sony Cassette Recorder, Model TC-126, using Ampex 291 cassettes.

Each interview was conducted in as informal a manner as was possible given the circumstances. I thanked the parents for their cooperation and willingness to participate and explained the nature of the research as it related to their child's role as a participant. The parents seemed quite enthusiastic about the research in that they related how the children had first come home from school with the letter of permission to be signed and had expressed interest in becoming involved. It is evident that, in most cases, the students sought permission and parental cooperation in order to participate. The parents were willing to become involved in the interviews because of their commitment to the research project through their children.

As in the student interviews, I had prepared a set of guiding questions as follows:

1. Could you tell me a little about your son's/ daughter's early development with respect to musical growth? (singing, cooing, rhythmical responses).

2. What is the importance of music in your home? Do you play any musical instruments? have any musical training?

3. What radio station would you normally tune in?

4. Could you tell me about your record collection? Is it extensive or modest?

5. Do you participate in any community/church activities involving music? (choirs, bands, dance groups).

The interviews proved to be a worthwhile and pleasurable experience because they provided a rich source of verification data for the student interviews and the role of the researcher as a participant-observer. Several of the comments confirmed that my role in the daily activities of the students at school had gained acceptance and had become part of the normal pattern

Staff interviews: I waited until all the data had been collected before I made arrangements to interview selected members of the teaching staff. Four interviews were conducted: one with each of the participating classroom teachers, one with the itinerant music specialist and one with the principal of the school.

I desired that each of the four interviews be very informal and open, and did not prepare any questions nor carry any notebook into the interviews. Each interview was conducted privately during the noon lunch break or a spare period within the room used as the laboratory setting.

Each of the four conversations was approximately one-half hour in duration. All four were recorded separately and transcribed for use as part of the overall data collection. The interviews with the two classroom teachers differ somewhat from the interviews with the music specialist and the principal, in that the former represent the only occasion when we discussed music education as a specific topic. The latter interviews are representative of several conversations that took place between the music specialist and myself or the principal and myself during my stay at Ashfield School.

Role of the Researcher

My role as participant-observer was a key factor in achieving a full and extensive collection of data. The principal facilitated my entry into the life-world of Ashfield School by introducing me at a morning assembly as a fellow teacher, researcher and friend. The initial phase as participant-observer was of utmost importance to later phases of the data collection because I was quickly absorbed into the daily routine of Ashfield School. Among the specific activities I participated in throughout the school were the following:

1. I accompanied the grade three class at their Primary Music Days. This venture included several short rehearsals during school hours plus the bus trip to and from the host school.
2. I participated in a retirement celebration for the school caretaker which included a special assembly and a staff potluck luncheon.
3. I accompanied several children from various grade levels in musical selections at the regular Friday assemblies.
4. I assisted the kindergarten teacher in some singing activities including performances and some remediation work with non-singers.
5. I acted as Official Starter for all the running events in the school track and field day.
6. I attended two "hot-dog" days to support the parents and children in a fund-raising project for playground equipment.
7. I accompanied the grade six students on a special performance of marionettes at a local high school.

8. I participated in and assisted in a special Music Day assembly planned by the music specialist.

9. I accompanied a special school chorus that sang at a Community Retirement Party for one of the staff members.

In general, I was called upon to supervise, to assist in the instructional activities, to provide small group instruction and supervision in a variety of settings throughout the school. I maintained a daily log of my activities along with my impressions of what was taking place throughout the school. By far the greatest amount of my time and attention was directed toward the classroom activities of the specific students I was observing; however, my general involvement provided many opportunities to see what was happening throughout the school as a whole. Such opportunities might not have presented themselves had I not been a participant-observer in my role as researcher.

The role shifted to a more formal mode during the listening task portion of the data collection, in order to ensure procedural consistency. The interview portions required another shift in the research role; a shift that required the researcher to become the instrument of data collection. I was fully aware that my behavior as researcher was crucial in facilitating open and honest dialogue between the individuals being interviewed and myself. I was privileged to be able to experience some marvelous moments when I knew I was part of a shared experience with another. Language does not adequately express the wonder and warmth of such a moment. A look, a gesture, a silence is more suggestive of the reality of the shared experience. Such an experience verifies the authenticity of the reality being shared.

The data collection for this study was grounded in the knowledge that the role of the researcher was of utmost importance. The flexibility of that role increased as I became more accustomed, through the research experience, to the role itself.

The researcher-as-instrument role suggests that the data be analyzed from an interpretive stance. All of life is an interpretive experience, in that man is never free from the act of interpreting human actions and intentions. The present study requires an interpretive analysis in order to uncover the meanings of the actions and verbal statements presented in the data. These human meanings are the symbolic terms we use in order to define our social world (Ericson and Ellett, 1982).

Questions of reliability and validity surface to challenge the credibility of the present study. While these questions can by no means be ignored, neither can they be allowed to limit the interpretive analysis of the study. LeCompte and Goetz (1982) suggest that the multimodality of reputable ethnographic research is a major factor in reducing threats to reliability and validity.

An attempt was made to employ a variety of modes in the collection of data. Verification of the human behaviors and meanings in this study is achieved, to some degree, through the use of the stimulated-recall-extended interviews and the parental interviews. The meanings are intersubjective rather than subjective because they are shared by the students with the researcher and, in many instances, verified by parents' statements.

Ericson and Ellett (1982) suggest that although good judgment will not yield certainty, it can yield interpretations and analyses far more acute and powerful than the most skillful application of scientific methods.

Summary

This chapter has outlined the design of the present study from the pre-pilot phase through to the completion of the data collection. The research setting was described in detail followed by an account of procedures carried out during the four phases of the formal data collection. The musical task has been described as it was presented to the students who participated in the study.

The various interviews have been described separately in order to indicate the particular differences and unique features of each format. The stimulated-recall interview was used with the students; whereas, a more informal, though guided, format was followed in interviewing the parents. The staff interviews were the least structured interviews and were planned to elicit as much openness and frankness as possible.

The research role has been discussed in order to support the apparent need for an interpretive analysis of all the data collected.

CHAPTER IV

PRESENTATION OF THE DATA

Introduction

This chapter will present the data gathered throughout the duration of the study in a variety of forms in keeping with the variety of ways in which the data collection was conducted. The data, generally speaking, can be separated into three kinds: descriptive, interview, and quantitative.

The descriptive data are based on the field notes that I kept in the form of a daily log. The notes are both descriptive and interpretive since interpretation pervades descriptive statements through the nature of language. The language of description is at all times interpretive because description itself is an act of interpretation. This portion of the data presentation focuses on some individuals who actively participated in the study, the research setting and the time of the year.

A second category of data is contained in the transcriptions of the interviews conducted with students, parents, and teachers, including the principal and the music specialist. Excerpts from these interviews will be presented in order to indicate, as precisely as possible, the dialectical nature of the conversations.

The third category of data deals with the actual music preferences of the students and with their test scores on the Music Aptitude Profile (Gordon, 1965).

The data focus on the six initial research questions that guide the study. Each question provides a theme upon which the data are reported.

The data are presented in as full a manner as possible in order to allow the data itself to speak to the specific research questions that have been presented for systematic study. Attempts to force the data into particular themes have been avoided since such a forcing would destroy the interpretive intent of the study as well as the value of the data itself.

In order to enhance the reader's understanding of the laboratory portion of the research, a short videotape has been prepared to accompany this document. The videotape presents an edited version of the musical task as it was performed in the laboratory setting, accompanied by the student's verbal responses during the stimulated-recall interview. An additional portion of the tape presents excerpts from a de-briefing session I held with all the students who participated in the study. It captures the essence of their responses to the research experience. This combination of the written and video reports is intended to clarify the nature of the research and to suggest new modes of reporting such research activity.

The Descriptive Data

I arrived at Ashfield School early in May, 1982 to conduct the research. Ashfield School is a single-storey structure with a gymnasium and an attached portable classroom serving as a library-resource centre. The school houses students from kindergarten to grade seven. The enrollment has decreased in recent years leaving only one half-day kindergarten class rather than two. A large high school within the community has absorbed the grade eight students from several of the smaller elementary schools, including Ashfield.

The school is typical of schools built in the 1960's in this city. It has a main entrance, and one long central corridor that runs perpendicular to the entrance. The administrative offices and staff-room face each other on either side of the main entrance. The principal's office is a small room adjoining a classroom on one side and, what is known as, the "outer" office on another wall. The part-time school secretary manages the "outer" office, which is a tiny crowded room containing an office desk and chair, the inter-com system, telephone and mailboxes for each staff member. The room is so small that no more than three people can fit into it at any given time. For that reason, the teachers usually gathered in the staff-room for any discussions;

whereas, groups of students wishing to speak to the principal or another teacher usually did so in the short entrance hallway between the office and the staff-room. The staff-room appeared to be "off-limits" to students unless they were invited in for some specific reason.

The staff-room. The staff-room is a plain room with an alcove that serves as a kitchen. A refrigerator, stove and microwave oven are crowded into the alcove that is equipped with a sink and a few cupboards for dishes and cutlery. The microwave oven is the latest addition to the area. I gathered from the comments of staff members that they appreciated the microwave oven since the stove was not in working condition. A servery window opened into the main hallway. It was used by the mothers during the "hot dog" days; otherwise, it was kept closed.

The furnishings in the staff-room consisted of two kitchen-style chrome tables and an assortment of chairs. A vinyl-covered settee and a coffee table were part of the furnishings. A bulletin board on one wall displayed news items, announcements, and miscellaneous information. Each morning the staff members gathered for a cup of coffee about fifteen minutes before classes commenced. It appeared that this communal time was a ritual that was followed by all members of the staff with the exception of the playground supervisor who was on duty each morning at 8:45 a.m.

The conversations during these pre-class gatherings ranged from school and classroom concerns to political matters and ordinary gossip.

Wednesday, May 5/82

> Cool; overcast morning. Snow showers as I drove to the school. Arrived at school; proceeded to staff-room to deposit coat and lunch. Several staff members in having coffee. Discussion centred on girls' marking up washroom walls (freshly painted). Music specialist present--pleasantly complaining about ditto machine and its idiosyncrasies. Another staff member went off to assist her.

My presence at the school was handled discreetly by the staff. I sensed some uneasiness during the first few days but I assumed it would disappear as my time in the school increased. The following account indicates the kind of awareness that was still present at the end of the first week when I entered the staff-room accompanied by a substitute teacher whom I knew but the staff didn't know.

Friday, May 7/82

> A cool, overcast day. Not as much wind; but dreary weather. I arrived at the school at 8:50 a.m. As I enter the school I meet Glenys L. who is substituting for Dianne. Glenys is convocating this month. She was one of my first students at the University of Regina in 1978. She tells me she hopes to be hired sometime during the fall. I reassure her as we enter the staff-room. The chatter stops for a brief second as we enter--almost a nervous hush. Intimidation?? Mrs. Smith introduces me to Donna P. She is substituting for the principal who is away today. The chatter soon resumes and the bell rings. People move towards their classes.

The momentary hush was a significant sign to me that the staff was still adjusting to my presence. When I entered "their" room with another person, who was known to me but unknown to them, I felt a distinct sense of suspicion. As I introduced this stranger as a substitute for one of their colleagues, I sensed a feeling of relief from the group and an accompanying feeling of approval and acceptance towards me. The brief moment of uneasy quiet allowed me time to recognize that while the teachers had made an effort to accept me they were unprepared for my entrance with a stranger. I strongly suspect, although I have no proof, that they were thinking something like this: "Hey, we said you could come here to do research but we didn't expect you to bring in a research assistant." I am sure the substitute teacher interpreted the hush as the customary greeting when one approaches a new group of teachers.

My recording of the incident in my notes serves as an example of two aspects of descriptive recording. In the first place, this is an example of the seen-but-unnoticed events that occur in human interaction. A casual observer might not have paid any attention to the incident; however, to those who experienced the reality of the situation there were differing perceptions as to what was occurring at that moment. Secondly, this incident speaks of the special status of the staff-room. The room, itself, has a special significance. It is special because it is the gathering place of the resident staff; it is "their" room. It is special because it is "off-limits" to students. Even the caretaker was, to some extent, excluded from the staff-room. He took his coffee breaks in a tiny space he had prepared for himself adjacent to the furnace room. The physical appearance of the staff-room did not appear to be a factor because it was not a very attractive room. The term "drab" most accurately describes the colours and furnishings; nevertheless, the room was the centre of staff communication. Problems were discussed and philosophies were challenged; solutions were sought and anecdotes were related.

The classrooms. There are twelve regular classrooms at Ashfield School; however, only nine of the twelve rooms were used as regular classrooms. Three of the classrooms had been turned into special purpose rooms because of the availability of space as a result of declining enrollment. One classroom had become a science room, another an art room, and a third, the music room. These three classrooms had the same appearance and were the same size as the other nine classrooms in full-time use.

The music room was located at the very end of the long hall adjacent to the grade two class and opposite the grade one class. The music specialist used the room on the three days that she was in the school; otherwise the room was vacant except for occasional use by the grade one children who went across the hall to the music room for short singing periods under the guidance of their own teacher. The only special equipment in the room was an old upright piano, which was frequently moved into the gymnasium for special assemblies, plus a classroom set of ukeleles and a few recorders which were stored in lockers at the back of the music room; otherwise, the room had the appearance of an ordinary unused classroom.

The art room, which became the laboratory setting for this study, was very similar to the music room. It contained two or three movable work table/storage counters and a large round reading table. The room was equipped with an assortment of student tables, chairs and traditional desks. An assortment of paper and other materials for art were kept in the room. The room was used throughout the year by an itinerant teacher who worked with children with special learning needs. The principal asked her to work in the music room during my stay at the school in order to accommodate my individual work in a laboratory setting. The teacher agreed to the arrangement since she was working with small groups of children and her timetable did not conflict with the use of the music room by the music specialist.

The science room was organized and maintained by Mr. Jones. He did not use it exclusively for all of his science teaching; however, he was the only staff member who seemed to make use of the room. On several occasions he would leave the regular classroom and tell me he was going to the science room to prepare for a lesson. I was left with his class to keep them working on their assignments. I used these opportunities to circulate among the students and to give individual help and encouragement where necessary.

The following excerpt taken from the first week of my stay at Ashfield School shows how I was beginning to make personal contact with the students during times when Mr. Jones was working in the science room.

Thursday, May 5/82 - 10:45-12:00 a.m.

> We went to the library--a portable classroom. Mr. Jones took three boys with him to work at rearranging the science room. I proceeded to the library with the remainder of the students. Their task wasn't very clear; however, they did seem to know there were reports to be written--I assume book reports. I circulated around the room and kept them on-task. Most of the grade 6s can work independently; although the period seems lengthy. The grade 5s waste a lot of time erasing, using colored pencils and generally faking the actual work. Mr. Jones came by towards the end of the hour and checked on their progress.

The portable classroom that served as a library was larger than the regular classrooms. It was arranged as a library and was equipped with standard library furnishings including a check-out area. Volunteers from the community managed the library on a regular basis. These women, usually mothers of students, looked after the cataloguing and indexing of books and resource materials and attended to the general maintenance of the orderly appearance of the room.

The library was located at the back of the school adjacent to one of the student entrances. The principal was concerned about the location of the library and had requested that renovations be carried out in order to give it a more central role in the school. The week of my arrival she received confirmation and approval for the renovations, which meant the relocation of the library into the permanent building and the removal of the portable classroom to another school. The renovation project involved a considerable amount of work and the prospect of having to endure added noise and confusion was not welcomed by the staff who were already in the midst of having their classrooms redecorated. A brief morning staff meeting was held and the staff agreed to request that the renovation project be postponed until the end of the school term. I noted a distinct sense of relief when, a few days later, the principal announced that their request had been granted.

I found it mildly amusing that the painting crew were just finishing their redecorating when the building supervisor arrived with the announcement of the planned renovations. The staff did not appreciate the humour of the situation. They had endured the strong odour of fresh paint for several weeks and were in no mood to proceed immediately with the renovation project. The principal sensed their frustration and acted quickly to stall the project.

I recognized that the principal's decision to request the delay in the renovation was partially due to my presence in the school. She supported the research project and did not want to be placed in a situation in which she would have to ask me to find another school. I asked her to consider the matter, assuring her that I did not wish to be a burden to the staff nor in any way impede the progress of a project she had been waiting to get started on. She assured me that she had to seek the postponement because it was too late in the term to expect her staff to cope with the added inconvenience of a major renovation project. She told me that my presence would not hinder any of the regular activities and asked me to continue to move freely throughout the school.

Time of the year. I had prepared to conduct the study during the months of May and June, 1982. I wanted to study students who had received approximately eight months of instruction in a stable environment. Many school jurisdictions refuse to allow research projects to be conducted during the final two months of classes; therefore, I was delighted to receive approval to conduct the study during May and June.

The teachers I worked with did not object to my presence because they were not embarking on any major teaching units; instead, they were beginning to review and to allow students more time for their own interests. Both Mrs. Smith and Mr. Jones warned me about the standardized testing program that is conducted in May in all the city's schools. I assured them that I would not interfere with that program nor in any other project they had planned for their classes. They had scheduled a joint field trip for one day with grade seven students and I offered to assist the substitute teacher in any way I could during their absence.

My work was completed by mid-June and that allowed the teachers enough time to finish the year in accordance with their usual practices. I was satisfied that my entry into the life-world of Ashfield School and my exit from the life-world of Ashfield School was accomplished quietly and without fanfare.

The subjects. During the first few days of the study I spent most of my time trying to learn names and match them to faces. In each of the two classrooms I concentrated my attention on the grade six students; nevertheless, I considered it important to become acquainted with all of the students in each classroom in order to maintain a sense of equality amongst the students. I did not want the grade six students in either classroom to experience extra pressure or privilege because of my presence in their classes.

Of the twenty-five students in grade six, I selected twelve students for the study; six boys and six girls. I included another six girls in the laboratory phase because I believed that their input would provide a richer data base and they were eager to participate. The grade six/seven class was made up of nine grade seven students and twelve grade six students. The grade five/six class was made up of ten grade five students and thirteen grade six students. I used seven of the grade six students from the grade six/grade seven class and five of the grade six students from the grade five/grade six class to form the initial group of twelve students. The additional group of six girls was selected as follows: five from the split six/seven class and one from the split five/six class.

I selected the students on the basis of: 1) their willingness to participate; 2) parental consent to the involvement of their child; 3) the parents' own willingness to become participants; and, 4) my impression of the student's ability to participate in the study. I avoided including those students who appeared to be exceedingly shy or who demonstrated distinct distaste for music. Eighteen students of a possible twenty-five students participated in the study. The remaining seven students were not selected for individual study; however, they were not excluded from the quantitative portion, nor were they ignored in my observations. I tried to treat each student as though he were wholly involved in each aspect of the research.

The initial field notes reflect my attempts to observe and assess behavior.

Wednesday, May 5/82 - 9:30-10:15 a.m. Grade 5/6 room.

> Gina: handed paper in early. Appears to be very withdrawn and nervous. Timid movements and eye contact very brief. I smiled at her several times as she walked by. The third time she met my eyes and briefly smiled back. [Asked Mr. Jones about her. She has been an outcast; only one to work with in-school tutor; has suffered socially because of it.]
>
> Donna: small, pert. She had difficulty with her pencil so I offered mine. She accepted. Used it for one-half hour. Returned it and thanked me.
>
> Don: tallest boy; appears quiet and introspective. Worked quietly on his test; made no comments to anyone. Does not appear to be easily distracted.
>
> Donna: tallest girl. Has a bad chest cough. Very slim. Dark eyes. Works in spurts. Legs twisted all around desk when working.
>
> Steve: front-centre. Easily distracted; requires a lot of attention, however, has been working quietly on test for thirty minutes; smiley face; [looking for mischief?]; should I do some time/sample observation?
>
> Claude: smaller, quiet. Always seems to be busy. Works alone and is not easily distracted.
>
> Linda: I remember meeting her somewhere before, about a year ago. She seems to work in spurts--short time spans. Seems friendly towards Cynthia, Lea and Phyllis (Grade 5).
>
> Sara: sits in centre at back. Quiet, appears efficient. Moves quietly about the classroom. Not easily distracted.

These early notes, made on my second day in the school, indicate some facets of observation that present themselves early in the act of describing. Physical characteristics present themselves immediately. The observer is drawn to comment on physical size: "tallest," "smaller," "small." Activity presents itself as a second facet of observation. In the above description I referred to the physical activity of Gina, Don, Donna, Claude and Sara in terms that suggest qualities of personality and work habits through a description of their physical activity. Location is a third facet of observation. My description of Steve and Sara allows the reader to visualize approximately where whese two students were located in the classroom.

The act of observation is tempered by those facets of human perception that allow only certain aspects of reality to be seen. During those initial days of observation I was to become increasingly aware of two seemingly opposite sides of observation. The one side clearly demonstrated the interpretive quality of human observation while the other side demonstrated the power inherent in observation. I experimented with a variety of observational techniques during those first few days, including time sampling and event sampling. I discarded them early because I sensed that I was focussing my attention on inappropriate aspects of what was happening before my eyes. I preferred to make notes based upon my personal perceptions, intuition and sense of what was occurring before me rather than to rely heavily on structured procedures that, for me, destroyed the reality of the life-world of the classroom.

Throughout the early phase of the study I tried to capture as much information as was possible through observation. Very early I sensed a distinct difference between the two classes. The following excerpts indicate the differences as I perceived them.

> Wednesday, May 5/82 - 10:45-11:30 a.m. - Grade 5/6
> Music
>
> Not really a formal lesson. Time spent reorganizing the classroom. [It had just been redecorated.] Class became very noisy and difficult to handle. Lots of talk, tomfoolery and general confusion. Mrs. M. introduced "June is Bustin' Out All Over." Explained the story. I accompanied on the piano. Their singing was not particularly enthusiastic. Brought them back down the hall at 11:30 a.m.
>
> Wednesday, May 5/82 - 11:30-12:00 p.m. - Grade 6/7
> Oral Reading
>
> Oral Reading in progress. No noise - pleasant discussion. Chorus of "no" when asked if they wished to read silently. They seem to enjoy listening to one another. All working as one group.

I noticed a difference in attitude between the two groups. The younger Grade 5/6 class appeared to respond negatively to all but their own teacher, Mr. Jones. I sensed a shift in their attitude as soon as another teacher began a lesson.

> Wednesday, May 5/82 - 1:00-2:15 p.m. - Grade 5/6
> Social Studies
>
> Arrived at Grade 5/6 room. First fifteen minutes is silent reading for entire school. Claude fiddling; says he is finished his book. 1:15 p.m. Mrs. R. enters classroom. [She is the principal's assistant teacher.] Quietly distributed exam papers. Children remain relatively quiet. She speaks softly and distinctly. Children seem

to listen carefully. Discussion of the Social Studies test begins. Serena appears concerned about the specific mark she received on specific questions. Becomes quite argumentative in her statements. Steve appears to have made a high mark. Answers a number of questions. Whole class seems to be very concerned about marks. Begin to suggest to Mrs. R. that they deserve increased marks for this or that. At 2:00 p.m. test papers are collected; followed by a redistribution and recollection to demonstrate the advantage of quietness. A Spelling exercise is handed out. Class gets down to work quietly and in an orderly fashion.

Thursday, May 6/82 - 2:20-3:30 p.m. Grade 5/6
Language Arts

Mrs. S. teaching review lesson in grammar. Class seems to be responding much more positively today. They are working orally and are much more involved in question/answer format. After about twenty minutes they become increasingly restless. This group seems to break down quickly. They respect Mrs. S. but they are a bit frightened of her; and aren't quite sure how to react. She seems quite pleased with their response and is attempting to be relaxed with them. They progress quickly through several exercises, but are getting noisy. Mrs. S. comments and they settle down again. Class ends. Mrs. S. leaves but reminds them of noise level.

Friday, May 7/82 - 10:45-11:30 a.m. Grade 5/6
Music

Ukelele playing. The class tune and play ukeleles. They are quite unruly with Mrs. M. They seem to enjoy the playing aspect but never without making it difficult for her. They play a new song, review an old song, learn a new scale, then turn to singing. Gary is not singing; the rest seem to be not too bad. I am involved in a bit of playing. The whole lesson is one of confusion and unrest. Attitude? I wonder. It may be due to the segregation of music in the music room with a visiting teacher--music is separate--not an integrated part of the curriculum. No reference to music outside of the actual class activity. Teacher (Mr. J.) does not accompany class.

Music teacher's comment during lesson, "I think I should go out and get a job doing housework. I have only fifty percent of your attention at any one time."

Friday, May 7/82 - 1:20-2:05 p.m. - Grade 5/6
Art

I found the Grade 5/6 in the Art Room. Spent three-quarters of an hour with the class. They are noisy and restless with the substitute teacher [for the principal]. They splash paint on floor and generally are unruly. She says little. Class really doesn't pay much attention to her. I circulate and try to help "keep the lid" on things; help Don get busy; assist Gary in planning the text of his card; see that John does not destroy his very creative prints; help Karen get a card started. Helped Lynn tie her card.

Wednesday, May 12/82 - 1:20-2:15 p.m. - Grade 5/6
Social Studies

Entered room at 1:20 p.m. Class doing some spelling with Mrs. R. [their Social Studies teacher]. Class quite chatty but paying attention.

Transition to Social Studies lesson. Gary turns around a lot to check with Claude. Class identifying the thirteen colonies. Gary and Don try to disrupt those students who are selected. Claude and Karen name the colonies. Class is participating in discussion on climate of coastal areas. Most grade 6's are only partially listening. Gina is doing something else--not paying attention. Lea is paging through a book. Cynthia not listening; looking around. Teacher is aware of the uninterest; comments on and complains of their busy non-listening activities. Result: they are quieter but the tone does not seem to be any more a climate of interest; becomes toleration.

Format: question/answer. Interest lags again and students only partially attend to teacher's explanations. Gary: drawing, but raises hand; Claude: hand up; Don: looking around room; Serena: head on desk, doing something else; Cynthia: writing something; Lea: looking at book; Gina: looking around; Jackie: watching teacher; Sara: listening; Linda: writing on something; Steve: listening--contributing.

Teacher invites Linda to participate. Linda says, "I am." Discussion moves on to farming in northeastern U.S.A. Interest picks up a bit. Serena asks a question. Serena always seems to be downcast and negative in her questions. She questions in a particularly rebellious state of mind.

Discussion on resources. Students following along in their texts as Linda reads. Interest wanes again. Teacher doing most of the talking, trying to keep the group involved. Commenting on each student's response. As Linda reads many of the students fidget and look around the room.

Gary leans out of his desk and looks at the clock. 2:10 p.m. Cynthia off-task; Serena off-task. Steve makes a silly comment. His hand goes up. [They make the whole class difficult to teach; although, it certainly is less than exciting to merely follow a textbook through. These children are acting lazy because there are no challenges presented for them to take. The class is long and more of an endurance test than a learning experience. No questions asked of Don--he gets to sit for long spells without any notice.]

Class ends with a simple closing of books. Time: 2:15 p.m.

The foregoing excerpts are representative of a particular mood of apathy and negativism that appeared whenever this class was under the care of the other teachers. Whenever Mr. Jones was present the students of the grade five/grade six class seemed pleasant and good-natured, willing to work and to apply themselves to the task at hand. Cooperation between students was evident and life in the classroom ran smoothly. In the absence of Mr. Jones, a difficult mood seemed to settle over the children and they became difficult to manage and less than enthusiastic towards learning.

The class of grade six/grade seven students did not seem to mind who instructed them. Their behavior with other teachers was consistent with their behavior with Mrs. Smith. I never sensed any barriers between class and teacher; instead, I was conscious of their positive attitude towards all of their activities.

Wednesday, May 5/82 - 2:30-3:30 p.m. - Grade 6/7
Math

Class doing assignment. I walk around the Grade 6's as they work. Maurice seems particularly nervous when I approach his desk. He is very quick and alert but nails are bitten; could be very tense.

When finished Math, they go on to Language Arts workbook while Grade 7's do French. Maurice again completes the assignment well before time is up and begins work on completion of his Mother's Day card.

Day ends at 3:30 p.m. Students grouped around Mrs. Smith at front of the room. Others anxious to leave. Room becomes quite noisy but settles quickly after a word from Mrs. Smith.

Friday, May 7/82 - 9:00 a.m. - Grade 6/7

Mrs. Smith involved with a Grade 7 girl who has to phone home. I arrive at the classroom ahead of her. Scott is at lockers; smiles and says that I should teach the class. Children are gathered around the lockers at the back of the room. They begin to take their places at their desks as Mrs. Smith enters and speaks.

Day begins with the Lord's Prayer--spoken very softly in perfect unison. The class checks the chalkboard for the order of the day. Grade 7's to begin with French when the nurse steps in and calls the Grade 7 girls away for a few minutes. [Mrs. Smith has apparently forgotten about the nurse's previous reminder about the matter.] The girls move off with the nurse and the boys fill in the time [only three of them] with "catch-up" work. Meanwhile the Grade 6's are beginning a

Social Studies work period; however, due to the change in the Grade 7 plans, Mrs. Smith begins work with Grade 6's in Math. She introduces multiplication of fractions. She quickly reviews the rules and the class seems to understand the procedure of multiplication. The Grade 7 girls re-enter and the day shifts back to the previous plan: Grade 7 French; Grade 6 Social Studies.

Friday, May 7/82 - 11:30 a.m.-12:00 p.m. - Grade 6/7 Spelling

I slip into Grade 6/7 class. They are busy on Spelling lesson. The substitute [for the principal's assistant] is there dictating words to Grade 7. Grade 6's working alone. No problems at all--working quietly and effectively.

Friday, May 7/82 - 2:05-3:15 p.m. - Grade 6/7

Children coming in from Physical Education. The room is chilly but students don't seem to notice the temperature. Book Club books are ready for distribution. A problem arises with one book not being included in the order.

The class activity moves into a discussion of the television program they saw this morning. Discussion centering on merits of school life and dropping out of school and studying at home. Children listen to one another and discussion runs smoothly. They listen to one another's comments. Hands go up in order to enter the discussion.

"I couldn't stand it at home if my mom taught me 'cause she'd lose patience."

"I think it would be harder at home. My mom and dad are both teachers and I think they'd work me harder."

Transition to creative writing. Students suggest extraordinary headlines. Eager to participate. Know Mrs. Smith's sense of humour and feed into it. They settle into a written exercise for the last half hour. Scott is quite unabashed in his comments. He ends up sitting at back of the row just so Mrs. Smith can keep him under her immediate control. He returns to his own seat after passing out foolscap to rest of class in preparation for the seatwork. The class becomes very still. [Students are requested to stand, "zipper," and sit down as a signal that the noise must diminish. They know the signal and obey quickly.]

Maurice is shy about his work. Teacher: "Come on Maurice. Don't hide it. I want a little peek." Maurice moves so Mrs. Smith can read it.

Patricia: flushed cheeks; left-handed; mouth tense when writing; head bent over work.

The class is still; except for the hum (buzz) of the lights.

Scott is off-task; turns to Maurice behind him. Takes a new book from Maurice's pile and looks at it. Pages through book. Maurice seated sideways; doesn't notice or ignores Scott's movement. Seems accustomed to Scott's interruptions. [Are they both finished?]

The lesson continues orally focussed on two contrasting headlines. Students defend their statements and discuss the headlines quite logically: (1) Dr. Jasper Successful With First Kidney Transplant; (2) Success--Kidney Transplant Takes After Two Years. Discussion ceases at 3:15 p.m.

This class looked forward to their music classes. The following excerpt indicates the distinct difference in attitude towards music between the two groups of students.

Wednesday, May 12/82 - 9:05-9:45 a.m. - Grade 6/7 Music

Music was first on the agenda. The class was anxious to get down to the music room. "Mrs. Smith can we decide that [who will perform at the next school assembly] later, after music?" asks Robert.

They assemble in the music room and begin to tune the ukeleles. Mrs. U. reviews an old song; students play and sing. No fooling around. They all participate and know what they're doing. She presents four new chords for a new song in the blues style. They attack the new chords and within two to three minutes they are strumming

> the chord changes with a sense of confidence. They review an old "picking" part and some students add the new chord along with the teacher.
>
> The sixes seem to keep up with the sevens and listen intently to every instruction. Mrs. U. keeps them busy playing. She introduces another new song and points out some quitar chords to the grade sevens who play guitar in preparation for a song they will be learning.
>
> No reminders are required for quiet or that it is too noisy. The class is playing but there is no over-reaction by class or teacher. They begin to prepare for a singing song when proceedings are interrupted by the principal who calls both the specialist and myself to the gym to ask our opinion of the decorative lines being painted on the walls.
>
> Students leave the music room and are met by Mrs. S. They return to their home room to prepare for another standardized test.

I added the following comments to the above description sometime later the same day. The following remarks reflect my acute awareness of the differences between the two groups and my attempt to make sense of some of those differences.

> Wednesday, May 12/82
> Personal Comments:
>
> These grade six/seven students are quite musical and thoroughly enjoy music, particularly because of the ukelele program. They have a sense of satisfaction from the playing aspect of the program. They always can locate their music scrapbooks and there is no hesitation about getting down there to play.
>
> In return, the music specialist enjoys the class because of their attitude and accomplishment. Her work is easier and she does more performance with this group because the returns are so encouraging. I sense the cooperative spirit between teacher and students; no conflict situation; everyone is a winner.

During the week of standardized testing my observational comments reveal a continuing interest in the nature of the differences between the two classes.

May 10/82 - 9:00-10:15 a.m. - Grade 6/7

> As I enter the classroom, I am greeted by several of the students. They are quietly going about the activity of getting ready for the day's tasks. Someone has written on the chalkboard: Monday, May 10: CTBS Tests - Grin and Bare It - the latter being circled because of the spelling error. A seventh grade student goes to the chalkboard and corrects the error.
>
> Mrs. S. enters, removes her coat; she is on playground duty this week. She asks students to hurry and get ready. The Lord's Prayer is repeated. Class is seated. Scott has a big bag beside his desk; he is turned around chatting with Maurice. Mrs. S. sternly calls him by his last name and orders him to stand up and get rid of his bag. He obeys quietly and returns to his desk. He is told to be seated and does so. Mrs. S.'s voice returns to normal as she distributes pencils and prepares to administer the test. She speaks very distinctly and quietly as she proceeds to pass out test answer sheets. Students sit quietly.
>
> The room is quiet; but, there is a sense of anticipation that precedes such a test situation. Although the students do not seem to be overly anxious there is a sense of tension in the air.
>
> George is present this morning. He has been away for a week. He is short, dark-haired, wears wire-rimmed glasses and has mischievous eyes. He requests to be moved ahead of or to trade places with Jennifer who sits in front of him. "I can't see over her." They move desks and exchange places.
>
> The instructions for the tests are read and explained slowly and carefully. The class settles down immediately and stillness pervades the atmosphere.

By 9:30 a.m. there is some movement--people shifting positions, pencils down. Students rest or read on their own when they complete the first test. Several are finished ahead of the posted time: 9:38 a.m.

9:35 a.m. Jane is the only student still engrossed in the test. The remainder are just sitting, resting or reading. Alice is reading; Patricia is sitting chewing on her finger; Robert is leaning back patiently waiting; Stacey and Tracy are leaning on one arm; Maurice is sitting with his head down on his desk; Shelley is turned towards the side chalkboard; Jennifer, George and Vicki, sitting. Even Scott is sitting quietly.

9:38 a.m. Jane has finished.

There is a break. The students can get books from their lockers for the time after the next test; but, they are told not to do so if they are simply showing off. They are told to check their test responses, to go over them and to take their time on the test. Mrs. S. begins instructions for the second test. Instructions are read clearly. The example is read. Mrs. S. checks with the grade six students to ensure that they do not become confused. She moves to the grade sevens and repeats the instructions.

Test begins at 9:43 a.m. Silence again prevails as the students concentrate. They appear to be intent on their task. Occasional coughing from George. Sounds: the buzz of the fluorescent lights, a chair squeaks, some movement outside the classroom in the hall, turning of pages.

When the test ends, Scott indicates that he has something to show the class. He goes to his bag and removes a stuffed animal (Garfield, the Cat). He says his mother has been away on a trip and has brought it home to him. The students seem to enjoy the diversion and the toy is placed on the filing cabinet near the front of the room for all to see. 10:22 a.m.: There is a sense of release in the room. The concentration is over. I am amazed at the calmness of this group. They all seem to be engrossed in reading. No one is fidgety or restless. [George still has a bad cough.]

Same day - 1:45-2:15 p.m. - Grade 5/6

> Mr. Jones returns; Mrs. S. leaves. Class relaxes; chatters, visiting with neighbours. Preparation begins for another CTBS test session.
>
> "Turn to page three please."
> "Page three?", a chorus responds.
>
> Instructions are given, and examples worked through. Several children not paying attention (Grade 5s). Time limit is seventeen minutes. Group settles down and begins the test. No noise, all working.
>
> 2:05 p.m.: Most students have finished and are pursuing their own activities. Grade 6s are whispering and seem restless. Some are sitting quietly. Papers and test booklets are collected. Class goes out for recess.

An argument could be made for consideration of the time of day during which the foregoing observations were made. It seems reasonable to argue that students behave in a more quiet and subdued manner during the morning than during the afternoon. This assumption is aligned with a longstanding tradition that the morning is the optimum time for concentrated study in the "basic" areas of learning: reading and mathematics. Such thinking leads teachers to expect less from students during the afternoon hours. It is possible to interpret the foregoing observations in such a manner; however, I was aware of differences between the two groups that went deeper than the time of day during which I made the observations.

The observations made during these test sessions verified my perception that the differences between the two groups merited close attention and thoughtful consideration.

I began to look for clues that would lead me to a deeper understanding of the differences I was observing.

I had an opportunity to become "teacher" for one period with the grade five/grade six class towards the end of the second week. My notes reveal the nature of the interaction that took place.

Thursday, May 14/82 - 1:00-2:15 p.m. - Grade 5/6

> I am "solo" in the Grade 5/6 classroom. The class tests me a little but eventually settle into silent reading. At 1:15 p.m. we view two "Thinkabout" programs and discuss them. This group has poor discussion skills simply because they do not have particularly good listening skills. They begin to relax with me (and I with them) towards the end of the period. Don is always muttering to those around him. I must be careful not to single him out. Gary, Claude and Steve no trouble. Cynthia is moody. I didn't notice Gina or Karen.

The experience was very helpful to my understanding of what it is like to be another teacher with this particular group of students who have developed such a sense of ownership of their teacher, Mr. Jones. I worked very hard during that hour to gain a measure of their trust by tolerating some responses during the discussion portion of the time that would, under normal circumstances, create grounds for some degree of reaction. I felt that I had successfully passed a test because I had not over-reacted to their comments during the discussion. They seemed willing to accept me as a teacher as well as an observer.

I noticed this spirit of acceptance the following day as I observed their regular art class. My opinion, approval and assistance was requested on several occasions throughout the lesson. Claude injured his finger working on a wood carving project and came directly to me. I took him down to the nurse's office where I cleansed and dressed the wound. When we returned to the classroom several of the students asked me questions about my research. They indicated their interest in what I was going to be doing. Don was the only person to state that he was definitely not interested in participating in the study.

The following week I overheard the following comment on my notetaking. A group of students were working in the hallway and as I passed by, Don said, "Watch out or she'll write it in her notebook." I acknowledged the comment with a smile and passed on. I sensed that Don was sure that I would try to persuade him to participate in the study. I left him alone and made no attempt to have him become involved. Don and Gary were the only two boys in grade six who did not become fully involved; although, they did participate in the quantitative portion of the data collection.

I continued to move freely between the classrooms throughout the third week. I accompanied the teachers and students to a marionette performance of Stravinsky's "Firebird Suite" at a local high school. I noticed that the students were not separated by class, but sat together as one large group. Their audience manners were excellent, exhibiting both attentiveness and appreciation.

The difference between the two groups surfaced after the concert was concluded and the students had returned to the school. I stepped into Mr. Jones's classroom to acknowledge my appreciation of their excellent behavior. The following is an excerpt of what took place.

Wednesday, May 19/92 - Grade 5/6

> Gary: "It was boring."
> Karen: "It was interesting. I liked it."
> Gary's expression turns to surprise. [I suspect that he has not anticipated that Karen would disagree with him.]

A few minutes later I slipped across the hall to the grade six/grade seven class. Mrs. Smith was reviewing the performance with the class. She invited them to ask me questions about the performance.

> How long does it take to make a puppet?
>
> How did he make the old man smoke?
>
> Was the interpretation accurate?

The class discussed several aspects of the performance with a sense of appreciation for both the visual and musical components. They seemed to be in agreement that it had been a worthwhile experience. At no time did their discussion focus on whether or not the performance had been boring or otherwise distasteful.

I began to recognize that part of the difference between the two groups could be accounted for by the nature of the personalities within each group. Gary attracted a considerable amount of attention with his negative comments and accompanying behavior. He seemed to be a leader in the grade five/grade six room. Karen was Gary's equal in that she, too, was a leader. She seemed to have greater influence amongst the group as a whole than did Gary because she was physically taller and managed to achieve acceptable academic standards.

I decided to include Karen in the second phase of the study but to exclude Gary. Gary may have sensed my decision because during the third week he returned the original note of request I had sent home with a note stating that he did not wish to participate in the individual study.

By the end of the third week I was prepared to proceed with the second phase of the research. I felt certain that my presence was established in Ashgrove School and I had received replies from each of the students in both classrooms. I decided to work with the following students in the laboratory setting.

Table 2

Participants in the Laboratory Phase

Girls	Boys	Extra Girls
Patricia	Claude	Stacey
Sara	Robert	Jane
Tracy	Steve	Cynthia
Karen	George	Vicki
Alice	Scott	Jennifer
Jackie	Maurice	Shelley

I discussed my selections with both Mrs. Smith and Mr. Jones. They were quite willing to release the above named students for the individual work whenever I required them. I assured them that I would check with them each morning in order to avoid any unnecessary interruptions in their teaching schedules. We agreed not to tell the students in advance in order to avoid any feelings of exclusion on the part of the other students.

During the laboratory phase of the study I found only a limited amount of time available to devote to the writing of notes. I recorded the events of each day and my activities related to the specific students I was working with. I kept a record of my other daily activities in a form that resembles a diary account. I continued to observe and particpate in the music class activities of each of the two groups of students; however, the laboratory setting did prevent me from the regular observational practices I had established during the initial weeks of my stay at Ashfield.

The data collected from the second phase of the study are based on the transcriptions of the taped conversations during the extended stimulated-recall interviews. The data were personally transcribed in handwriting and then typed. In order to validate the accuracy of the transcriptions, an independent researcher conducted an accuracy check on the typewritten transcripts. He randomly selected tapes from the interviews and checked the transcripts for errors and omissions.

The Interview Data

The second phase of the research included the musical task and the stimulated-recall interview. The listening task was recorded on videotape and the stimulated-recall interview was recorded on audio-tape (see Appendix B).

The focus of the stimulated-recall interview was on the student's response to whether or not he could recall what he had been thinking about while listening to the music that comprised the task. Since the musical listening task had been completed during the morning there was, on the average, a time lapse of approximately four hours between the task experience and the stimulated-recall interview.

One grade seven student volunteered to participate in a test run of the musical task and the stimulated-recall interview. He participated in the task during an afternoon and the following morning he was interviewed. While the student did not appear to be impeded in his attempts to recall his thoughts of the previous day, I decided it would be advantageous to confine both task and interview to the same day. I believed that decision was worthwhile in that it provided a consistent pattern for the organization of the laboratory phase.

Each morning I selected two or three students to work with in the laboratory setting, and checked with their teachers in order to prevent conflicts with classroom activities and plans. I discovered that there was sufficient time to have two students complete the task portion before the morning recess followed by one student completing the task before the regular noon hour. There was usually ample time to review the videotapes for stimulus points in order to prepare for the stimulated-recall interviews scheduled during the afternoon.

During each morning session I explained that I would meet with the student after the lunch break to view his video tape and chat about it with him. The students seemed pleased to know that they would be given an opportunity to view their own video tape. I did not detect any sense of hesitation about or lack of interest in the afternoon sessions. In fact, several students commented positively on how much they had enjoyed the experience.

Each interview followed the same format; however, it was evident that some of the students were not able to recall past thoughts. In those instances, the stimulated-recall aspect of the interview yielded little useful data; nevertheless, by extending the interview to include some general questions about the meaning of music, most of the students expressed both opinions and thoughts about music that might not have surfaced during the stimulated-recall portion of the interview.

The presentation of the interview data requires some explanation because of the nature of the overall study and the role of the technique of stimulated-recall within the study. The present study does not conform to the work of previous researchers employing stimulated-recall techniques. The stimulated-recall technique, in this study, was used in an attempt to uncover the thoughts that occur to a student during the process of listening. Recall is viewed as an act of reflective thinking whereby the thinker attempts to share the meanining of his thoughts in dialogue with the researcher. For this reason I have chosen to present excerpts of the interview conversations as themes that appear to relate to the research questions. The underlying rationale for my thinking has been addressed in the initial chapter of this document; however, it is necessary to bear in mind that the interpretive aspect of the study requires comprehensive reporting of the interview data in order to fulfill the purpose of the research.

The interview excerpts are reported verbatim including the pauses and assents that normally occur in conversation; however, there are elements about the interviews that cannot be adequately expressed through descriptive language. Special moments occurred throughout several of the interviews in which I knew that the student and I were experiencing a shared understanding of each other that surpasses the expression of verbal language. These special experiences with the students were aesthetic moments that validated the authenticity of their responses to my questions.

The term "theme" has been deliberately selected to convey the sense in which the comments, descriptions and opinions of the students express a common or shared meaning. The musical concept of a theme with its variations serves, in this context, as an analogy to the use of the term "theme". The first theme that appears in the interview data reveals the students' thinking about music. It is a child-centred theme in that it reflects the interaction between the child and music by including comments with respect to musical preference, musical awareness, indications of approval and disapproval and general statements about music. The second theme reports the recalled thoughts of the students inasmuch as it is possible to distinguish recalled thoughts as such. This theme is also centred upon the child. The third theme to be presented is more research-centred in that the focus is on the nature of the research task itself along with an awareness of the technical aspect of the operation of equipment and an awareness of the laboratory setting.

The fourth theme presents data with respect to the role of music in the school and in the home. In a general sense this theme is music-centred because it indicates the place that music holds in the child's life-world.

Theme One: Thinking About Music. The interview data clearly reveal that students at the grade six level can make decisions about musical preference in the act of listening to music. Table 3 indicates the musical preference of the eighteen students who participated in the laboratory phase of the study.

Table 3

Actual Musical Preference Decisions

Musical Style	1st Choice	2nd Choice	3rd Choice
Pop/Rock	16	1	1
School	1	15	2
Serious/Opera	1	2	15

It is not surprising to find that sixteen of the eighteen students prefer pop/rock music over school music or serious/opera music. The rationale for the preference of pop/rock music is based on a variety of reasons, both musical and non-musical. The first group of excerpts reveals the thinking of students with respect to musical reasons for preference.

I: Yeah. Can you tell me a little bit why you chose - why you would choose the rock one first? I'm really interested in that.

Robert: Uh, hmm, I like the beat.

I: Hmm.

Robert: You know.

I: Okay, tell me a little bit about the beat. How important is the beat to you, in music?

Robert: Well, it - it was fast - it was sorta loud and it never changed - it went on.

I: Hmm.

Robert: And the guys, uhm, words kept with the beat.

I: Hmm, and that made it interesting?

Robert: Yeah.

I: Anything more about that piece?

Robert: Uhm, the, the, the story was good.

I: So the words are important in that kind of music as well as the beat?

Robert: But I didn't really know why he, he was talking in that one part.

I: It wasn't really singing?

Robert: No.

I: Would you generally choose rock music over other kinds of music or in - or just in this particular case?

Robert: Uhm, yeah, I would.

I: And would it be more for the - for the beat and the rhythm or would it be more for the words and the message in the song?

Robert: Like, you mean, which - which did I like better?

I: In, in the - in rock, yeah. What would be the most important part of the music to you?

Robert: I guess, sorta, the speed of the beat, you know, when it's fast it's sorta more exciting and when it's loud it's more exciting.

I: Okay, so you like faster, louder music?

Robert: Yeah.

Robert's comments indicate the way in which the concepts of beat, rhythm and tempo are frequently confused by students. In the following excerpt Scott refers to tempo as speed in much the same way as Robert's comment of "the speed of the beat."

I: Okay. What - I just have a few more questions to ask you, Scott. What would be your favourite song in those three?

Scott: The last one.

I: The last one. Can you tell me why that was your favourite song?

Scott: Well, because it was - just had the right kind of speed that I like songs.

I: Would you say that was fast or slow or medium or what?

Scott: Medium.

I: Medium. Okay. I wonder what it is about that speed that you really like. Can you think about that for a second?

Scott: Uh - (pause - shrugs).

I: You don't know. What would be your second choice?

Scott: The second from the last.

I: The "Hold On" song?

Scott: Yeah.

I: And the last choice?

Scott: The very beginning one 'cause it was kinda too slow.

I: Okay, okay. I have some other questions that I just want to take a few minutes to ask you. And that is, number one, when you are listening to music, what do you think is the most important part to listen for?

Scott: The rhythm.

I: The rhythm. So when you're listening to music does the rhythm seem to stand out more to you than something else?

Scott: Yeah.

The following excerpt of Cynthia's interview also indicates the connection that students make between beat, rhythm and tempo.

I: I have a couple more questions to ask you, while that rewinds. What was your favourite of those three?

Cynthia: Uh, the Rod Stewart.

I: The Rod Stewart song. What would be second?

Cynthia: Oh - (pause) - let me think - the first one.

I: "Summertime" the lullaby.

Cynthia: Hmm.

I: The opera.

Cynthia: Hmm.

I: And the last one would be this last one we just heard.

Cynthia: Yes.

I: Hmm. Can you give me some reasons for that?

Cynthia: For the first one?

I: Well, yeah, for all three of them.

Cynthia: Well, the first one - I liked the rhythm - it was - I liked the beat. It was fast.

I: And the second - your second choice?

Cynthia: I liked the words - the - nice and - well I don't like it slow, but the words were - made sense.

I: Okay, and the third one.

Cynthia: I don't like it. I didn't like any of it.

While it did not appear to be difficult for students to express their musical preferences in terms of first, second, and third choices, it was difficult for them to articulate the rationale for their choices. The confusion of musical terminology is an indication that while these terms may commonly be heard by students they are not as thoroughly understood as music educators might assume.

A second group of excerpts reveals the influence of that which is familiar to students.

I: We'll just turn that off and now I have a couple of questions I would like to ask you and the first one, Tracy, is what would your favourite piece of music be from the ones that you have just heard - those three selections? What would you choose as number one?

Tracy: I liked the second one ... first.

I: You liked that one first.

Tracy: Yeah.

I: And then what would you choose for number two? What would be your, your next choice?

Tracy: I liked the first one, because of the guitar playing was nice and I liked that one.

I: And the opera would be your last choice?

Tracy: Yeah, I still liked that one in a way.

I: You appreciated that music enough though it - it would be number three.

Tracy: Yeah.

I: Good. Can you tell me just a little bit about your choices and why you chose the rock piece as number one?

Tracy: Well, I've heard it a lot before on the radio and I haven't heard the other songs too much before.

I: Okay.

Tracy: ...and I just got used to them.

I: You say you just got used to ...

Tracy: ...yeah, I liked it 'cause I heard it before a lot and I knew the words to it.

I: What is it about rock music besides knowing it and being familiar with it that ... well, that - people tend to like? It's very popular music.

Tracy: Yeah.

I: What is it in the music, I wonder?

Tracy: I don't know - maybe it's because it keeps moving more.

I: All right. More movement. Can you think of anything else that - that would attract you to rock music more than another kind of music?

Tracy: The different kind of sound effects in the background sound good - I think - some of them.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: Okay, we'll just turn that off, and let it re-run itself. I have a couple more questions. The first one is out of those three pieces, Jackie, what would you choose as the one that you would like the best?

Jackie: The second.

I: The second.

Jackie: Hmm.

I: Can you tell me a little bit why?

Jackie: Well, it's more of the music that you hear and you get used to it. And the other ones you don't hear very often, and so you're not as used to it.

I: What would be your second choice?

Jackie: The third one - the last one.

I: Hmm, and your first choice - I mean your last choice would be the ...

Jackie: Opera.

The two preceding statements express very similar viewpoints on the influence of familiarity. The following excerpt supports the thinking of both Tracy and Jackie.

I: You did it just fine. I have a couple more questions I want to ask you. (Oh, I guess it's turning back, fine.) What would be your favourite out of those three songs?

Maurice: Probably the second.

I: The second one. Any reason for that, Maurice?

Maurice: Uhm, probably 'cause it's more what's been playing today.

I: Hmm, hmm, that's a good reason. What kind of music would you say that is?

Maurice: Mmm, rock probably.

I: And what would be your second choice?

Maurice: Probably the third one.

I: "Scarborough Fair", and the first one? I mean, the first one would be your last choice.

Maurice: Hmm.

Some of the students were not certain why they preferred rock music. The following excerpt from Steve's interview indicates his uncertainty by the number of times he uses the word "maybe".

I: I would like to ask you just a couple of questions, Steve. If you were to put those three songs in order of preference, what would be your number one choice?

Steve: Uh, "Sweet Dreams" I guess, the second song.

I: And number two?

Steve: Uh, the last one.

I: And number three would be the ...

Steve: First one.

I: The opera song.

Steve: Yeah.

I: Can you explain why you make those choices? Why the rock one, "Sweet Dreams" is your first choice?

Steve: I don't know. Maybe its - I just like the music better that's all.

I: What would - what is it about the music that you like better? Have you ever tried to figure that out?

Steve: Uh, not really.

I: Well, think about it now and see if we can try and figure out what it is about rock music that young people really like. It's very popular.

Steve: Uh, maybe it's - these new type of instruments like - make weird noises.

I: Hmm, and they appeal to people.

Steve: Yeah.

I: What else? That's a good suggestion.

Steve: Uh - I don't know - maybe it's, like it can be any kind of way, like it can be slow or it can be fast, so that more people will like it, maybe. I don't know.

Stacey spoke of the influence of peer pressure in shaping one's musical preference. She tried to explain how early she began to be aware of peer pressure as an influential factor in musical preference decisions.

I: Good. Now I have a couple other questions that I would like to ask you. First of all what was your favourite song in that group of three? Which one would you pick out?

Stacey: The middle one.

I: The middle one - "Sweet Dreams?"

Stacey: Yeah.

I: Okay. What about your second choice? Could you give me a second choice?

Stacey: Um - not really.

I: You can't? What about third choice? Which one did you least like, the first one or the third one?

Stacey: The third one.

I: So you have to put the first one as your middle choice, then. "Scarborough Fair". Okay. Can you, can you just - can we just talk a little bit about that? Why is it that we really like rock music? I wonder what it is about rock music - what's different about it that, that appeals to everybody today? Or does it appeal to everybody?

Stacey: Well - um - like, when people say that they like it then it makes you want to try it and then if you try it out then you'll start to like it, because everybody else likes it.

I: When did you start liking it?

(pause)

I: About how old would you say you were when you started to like it?

Stacey: About eight or nine.

I: And what was it - can you think of any reason in the music why you'd like it or is it because friends - other kids like it and you kind of just grow up knowing that you were supposed to like it.

Stacey: Yeah. That's probably why ...

I: Yeah. Is there any musical reason?

Stacey: ... and I like it, too.

I: - now, you really do, genuinely like it. But when you were really little, do you think you liked it?

Stacey: Maybe a little, but then my friends convinced me and so I like it a lot now.

I: Hmm. Do you think your ideas will change?

Stacey: Probably.

I: Hmm. What do you think you'll like when you're older?

Stacey: Probably slower music.

One student expressed outspoken views on his musical preferences. He did not like the serious/opera selection and did not hesitate to speak of his dislike.

I: Now, I have a couple more questions to ask you. And the first one is if you were picking favourites what would be number one?

George: Out of all three of them?

I: Hmm.

George: "Young Turks".

I: "Young Turks" would be number one. And what would be number two?

George: The second one.

I: The "Hold On" song.

George: Yeah.

I: All right and number three?

George: The opera.

I: The opera song. Okay. Can you tell me just a little bit about those choices and why you make those choices. You told me a little bit about that - can you explain?

George: Rock-and-roll is my favourite music.

I: Right.

George: Opera, I think, is stupid.

I: Just stupid - you just think it's stupid.

George: Yeah, like I think a guy has to be a little--

I: A little what?

George: There'd have to be a couple of screws loose - screw looses up there if he wanted to sing opera. And the middle one was better than the opera so I made that my second choice.

The videotape of George indicates his dislike for serious/opera music. Facial expressions and body contortions confirm George's strong preference for pop/rock.

Other students were less adamant in their views. At times I felt that some of the students were searching for answers to my questions that would please me; in other words, they were quite conscious of the interview situation and it had an effect on their responses. The following excerpts reflect this situation.

I: I'm just going to turn this down. Now I just have a few questions to ask you Sara, and, uh, the first one is if you were taking the three selections that you listened to and putting them in some kind of order of preference, in other words, your favourite song out of those three, what would it be?

Sara: I'd put the ...

I: ... the first, second one and the third one ...

Sara: I'd put the third one first.

I: The "Scarborough Fair" one?

Sara: Yeah.

I: First and second?

Sara: I put the rock song - the first one second and the second (serious/opera) song last.

I: Okay. And the second one was the, was the Bach Chorale.

Sara: Yeah.

I: Okay, fine. Can you tell me a little bit about why you made the third one "Scarborough Fair" your choice?

Sara: Well, I really didn't like the other two ...

I: Hmm.

Sara: ... that well.

I: What did you think about this third one?

Sara: I don't know. It had a nice rhythm to it ...

I: Hmm.

Sara: ... and the guitar sounded nice ...

I: Hmm.

Sara: ... and his voice kinda matched with it.

I: Hmm. I notice you said the guitar. Do you like guitar music?

Sara: Yes.

I: And that - did that seem to you to be more important than the words or ...?

Sara: Well, you see both really meant something.

I: Hmm.

Sara: I really liked them.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: OKay, we'll just stop there and we'll turn this off just to run that back. I've got a couple of other questions I would like to ask you, Shelley. What was your favourite song there?

Shelley: Oh - "Sweet Dreams".

I: "Sweet Dreams" - hmm.

Shelley: Yeah.

I: How did you know the name of it?

Shelley: Hmm?

I: How did you know the name of it?

Shelley: Oh - when they usually do that they usually say the name of it.

I: Oh, so you heard it before and you knew that it was called "Sweet Dreams"?

Shelley: Yeah.

I: What would be your second choice?

Shelley: Uh - well - the rainbow song or whatever.

I: The rainbow song - the one about the rain "Brightly Shine".

Shelley: Hmm.

I: And the third one would be -

Shelley: The church one.

I: The church one - okay. Can you tell me why you like the, the "Sweet Dreams" best?

Shelley: I'm more interested (in that kind of music).

I: Okay, okay, that's fair enough - a fair enough reason. What is it - what is it in the music that you really like?

Shelley: The sorta - tune and how they play it.

I: Hmm - the instruments?

Shelley: Hmm - like, how they - um - like, how slow it goes.

I: How what?

Shelley: How it goes, sort of?

I: Hmm - you mean the melody? How the words and the melody go - the tune up and down?

Shelley: Hmm.

I: Okay. Anything else?

Shelley: No.

I: Why do you not like the - why, for example would you put that church one at the end - as your last choice?

Shelley: Um - I don't know.

— — : — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: Okay, let's just turn this off for now and let it run back. I have a couple more questions that I'd like to ask you, Jennifer. What was your favourite song on that whole -

Jennifer: The middle one.

I: The middle one. What one was that?

Jennifer: The rock one.

I: The rock one. Even though you turned it off - early -

Jennifer: Yeah - I like it.

I: You still liked it best. What would be your second choice?

Jennifer: The first one.

I: The first one, and you turned it off early, so this last one would be your last choice.

Jennifer: Hmm.

I: Can you tell me why you make those choices? Why you like the rock piece best?

Jennifer: I guess I just like the beat and - I just like it. I don't know why I like the sound of it.

I: Hmm, hmm. And you mentioned the beat, so I would guess that you listen for the beat in music. What about this last piece - the choral piece. Could you feel the beat in that?

Jennifer: Not really.

I: What about words - how important are words when you listen to music?

Jennifer: It depends what the song is, sort of - what the song is about.

It is clear that the students in this study preferred music that had a lively tempo, was rhythmically strong, and was fairly familiar to the students. The rock/pop selections were identified as most popular, followed by the school music selections. The least preferred musical selections were those of the serious/opera style.

The most familiar musical concepts appear to be beat and tempo, although rhythm is frequently misused by students to describe tempo. Throughout the interviews the terms "beat" and "rhythm" were used by students; however, the term "tempo" was not directly used by students to describe the speed of the music.

It is interesting that no one identified any of the school music selections as typical school music. Some students thought it was a brand of country/western music, while one or two students recognized it as folk music. Each of the three school music selections were from a seventh grade edition of a school music series that was available to the school.

The following excerpts show how two students described the same piece of school music that was unfamiliar to both of them.

> I: That's okay. What did you think of that piece?
>
> Jane: Oh, I thought the - I thought the music was weird - the words were too.
>
> I: Hmm. What was weird about it?
>
> Jane: The music - the way they - the harmonica went and -
>
> I: Have you ever heard music like that before?
>
> Jane: No (laughs).
>
> I: It's not your favourite kind - I take it.

Jane: No - it's not my way - I've never even heard of that before.

I: Where do you think you might hear that kind of music?

Jane: I don't know.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: Can you recall what was going through your mind there, Cynthia?

Cynthia: I thought that the music sounded funny.

I: Have you ever heard that sound before?

Cynthia: No.

I: Do you know what it is?

Cynthia: No.

I: Can you guess?

Cynthia: Some kind of - recorder?

I: No - harmonica.

Cynthia: Harmonica.

I: Have you ever seen a harmonica?

Cynthia: Oh, yeah - yeah - my dad's got one.

I: Your dad has one, well, then you must have heard it. Does he play it?

Cynthia: I know but - not anymore. He used to when I was a little girl, like, five. He doesn't now.

I: You'll have to get him to play it. See if he can make that sound. Maybe you could play it.

A similar situation arose in which two other students made strikingly similar comments on the same operatic selection.

I: What did you think of that music?

Steve: Boring.

I: You didn't like it?

Steve: No.

I: Can you - do you know why?

Steve: Uh, I don't know, I just didn't like the music.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: The look on your face there.

Claude: I hate that music (both laugh).

I: Can you tell me why you dislike that music so intensely? I could see right on your face that you didn't like it.

Claude: I just don't like high singing.

I: Okay. What is it about the highness? Is it the highness or the sound of the music or what?

Claude: Just, I don't know, just, I just don't like that kind of music. It's boring.

I: Okay. I can tell by your position that you think it's pretty boring.

It appears that these students have a greater appreciation of music that is familiar to them than that which is unfamiliar to them. They tolerated the school music selections to a greater degree than the serious/opera selections even though they were unable to identify the school music as a distinct style.

On several occasions during the interviews I referred to a specific behavior that was, in itself, a response to the music being listened to. The video tapes reveal an array of these behaviors that I used as stimulus points during the stimulated-recall portion of the interviews. These behaviors are responses of an unconscious nature because they are completely natural and spontaneous. They indicate approval and disapproval of the immediate musical selection being listened to. They range from facial expressions to body movements. Disapproval is signalled by scowls, frowns and eye movement that tends to look upwards or scan the room. Accompanying body movements that signal disapproval include: turning away from the sound source, contorted movements, hands over ears, hands on chin with elbows resting on the table, fingers drumming and arms folded as if to protect one's self from the sound.

Approval or acceptance is signalled by slight smiles, head bobbing, toe or heel tapping, body movement to the beat of the music, fingers tapping out the beat and even occasional singing with the music. In several instances the students themselves were surprised to see their spontaneous responses to the music. The following excerpts indicate instances of approval that the students commented on during the interviews.

> I: What about right there - that big smile on your face?
>
> Jennifer: I liked that.
>
> I: You liked the introduction to that music.
>
> Jennifer: I liked - I liked it better than the first one.

I: You did. Did you know that far into the music that you'd like that one better? You'd just heard the beginning measures of the music.

Jennifer: Yeah.

I: Did you already know?

Jennifer: Yeah I - I thought it would be better.

I: Hmm. How do you know? What is it about music that let's you know right away that you're going to like it.

Jennifer: The beat - sort of.

I: The beat. What kind of a beat do you really like?

Jennifer: Um - something like that.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: I notice your head was moving. Were you thinking of something there?

Scott: Yeah, I like the way the music went.

I: What part of the music?

Scott: Keeping time with it.

I: Hmm. Anything else?

Scott: No

I: What did you think of that music?

Scott: Oh, I liked it better than the first stuff.

I: You did?

Scott: Yeah.

I: Can you tell me why?

Scott: It's faster.

I: Okay.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

Jennifer: Look at my foot.

I: Yes, look at your foot. What's happening to it.

Jennifer: It's moving.

I: What's it moving to?

Jennifer: The music.

I: That's right, it's moving to the beat. Sure. Your body is responding to the beat.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: What were you thinking of there?

Cynthia: Oh, I was tapping my feet. I liked the rhythm.

I: Hmm. Your body was responding, wasn't it?

Cynthia: (laughs) yeah.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: I notice right there your toes tapping. You were tapping the beat with your toe ...

Robert: (laughs) yeah.

I: ... does that make you recall anything, because you weren't tapping before - all of a sudden you started tapping your toe.

Robert: Yeah, 'cause, I don't know, I just like the beat.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: Yes ... Now I noticed something else. I noticed your toes tapping. Does that trigger anything that you were thinking about? Were you still thinking of the show or ...?

Patricia: No, I just tap my toes whenever I'm listening to music.

The following comments made by Cynthia reveal the normal self-consciousness of the pre-adolescent struggling with the natural response to music.

I: How about there?

Cynthia: When I turned around?

I: Hmm.

Cynthia: I don't know - I just - I couldn't sit in one spot. I had to get up and move around and I was sitting there - like, the tune wanted to make me dance and I was just looking up and I was - I was - the camera was watching me and I couldn't get up and I was --

I: Well, why couldn't you?

Cynthia: (laughs) I'd feel too embarrassed.

I: Would you?

Cynthia: Hmm.

I: But - at home, would you get up and dance to it?

Cynthia: Hmm.

I: In the living room or in your bedroom or where?

Cynthia: My bedroom.

I: Hmm - door open or closed?

Cynthia: Closed (laughs).

The power of music is evident in the next two excerpts because, as George tries to explain the natural response to music was stronger than the thought response.

George: Right there, you know, when I was tapping my foot.

I: Hmm.

George: I caught myself doing that - I was thinking "Why am I doing that? I don't like this music?" (laughs).

I: I wonder why you were? What would it be about the music that would get you tapping your toe?

George: Well, the beat of it and I was sitting there just ...

I: So even though it - you, you say you didn't like it, something in your body started to respond to it.

George: Yeah, something.

I: I wonder what makes you do that?

George: I don't know.

I: Can you think of any reasons why? What would it be in the music that would cause you to automatically start to tap your toe?

George: Oh, like, the beat of it? You know it's a sorta fast beat - and I suddenly tapped my toe.

I: Yes - it's got a catchy beat.

George: Yeah, and I started to ...

I: So your body was saying, "Hey, this music's not too bad!"

George: Yeah.

I: What was your mind saying?

George: "This music is stupid!" (laughs)

I: Okay.

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George: Right there - that's when I was sitting there - I thought the music was getting to me and I was starting to move.

I: How - yes, you were kind of grooving to the music. How do you feel when, when, when it gets hold of you like that?

George: Well.

I: What goes through your being?

George: 'Cause like, you know, I said that many times that I like rock-and-roll. And if I hear rock-and-roll I start to go and sorta dance around a bit (laughs). It's really stupid, but -

I: No. It's just that you respond very, very openly to it don't you?

George: Hmm.

I: And is it a good feeling?

George: Yeah, I like it - sorta gets me going.

I: Right. Can you, can you tell me any more about that - just that - what is it about - in the music, that makes you want to do that?

George: To go like that?

I: Yeah.

George: Oh - well, the beat of it is fast beat and like, I like to move to fast beats ...

I: Right.

George: Slow beats like the opera and stuff - just don't get to - just don't turn my crank.

The video tapes show some of the students singing along with the taped music they were listening to. This was quite interesting to some of the students as they viewed their video tapes during the interview.

Stacey: There, I started singing.

I: You were what?

Stacey: I started singing.

I: Yes. Were you aware you were singing?

Stacey: Yeah.

I: You were? Fine. Sing with it. Fine - no problem at all. Why - why were you singing or did you have any reason or just because you liked it and you know it?

Stacey: I liked the music - yeah.

-- " -- " -- " -- " -- " -- " -- " -- " -- " -- "

George: (laughs) oh.

I: What were you doing there?

George: (Laughs) I was talking along with the music.

I: You were - singing with it.

George: And that's why I went like that - cause "why am I doing this?"

I: I wonder why. Here you are telling that you were thinking that you didn't like this music and you're trying to block it out and yet when we look at you there you are singing "Hold On, Hold On".

George: I know.

I: You were responding.

George: I was sitting there like this - like "why am I doing this?"

I: I wonder what it is in the music that makes you do that?

George: I don't know.

I: Do you think maybe it's as bad as you think it is?

George: Well, now that I think of it, it isn't. Like, when I first heard it I was sitting here - boring - boring, like, someone should go and shoot me and they'd be doing me a favour.

I: Hmm. But now that you hear it - you can see why you started to sing along with it.

George: Yeah.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: What are you doing there?

Shelley: I was (laughs) singing, I guess.

I: Singing - sure you were singing. Sure. And you knew all the words --

Shelley: Yeah.

I: -- to the refrain. Hmm. Do you like that song?

Shelley: A bit (laughs).

I: Hmm - you seem to - I wonder what it is in the music that attracts you? What is it about that song that you'd automatically start singing with - over another song?

Shelley: (laughs).

I: You didn't sing with the church song.

Shelley: No.

I: No. Well, what was it?

Shelley: I don't know.

The following excerpts present comments by students whose overt behavior demonstrated disapproval of a specific musical selection.

I: In that segment you were very still and then you moved and shook your hair a bit. Can you recall what you were thinking of there?

Sara: I don't know - kinda, like - I don't really like that song that well.

I: Were you thinking about not liking it? or?

Sara: Yes.

I: Hmm. What would it be that you didn't like about it?

Sara: I don't know - the beat of the music? And the way they sung it, I guess.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: And there. Your hands are right over your ears.

Claude: (laughs) I just don't like hearing that music, I guess.

I: Were you trying to block it out?

Claude: Hmm.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

Cynthia: I just look so funny.

I: (Laughter). The look on your face gave you away - oh Cynthia. I thought - that's really cute - funny - really funny.

Cynthia: I couldn't help it, it was - I couldn't stand it.

I: You couldn't stand it.

Cynthia: It was too loud and I had to turn it down when the lady started to sing like that. I couldn't stand it.

I: What does it do to you?

Cynthia: I don't know, it sends chills up my back.

I: Does it really? Oh, the look on your - you put your hands up by your ears. I thought "oh, she's going to get up and run out of the room." But you didn't, you stayed there.

Cynthia: (laughing).

I: All right, let's see what happened.

Some of the students registered their disapproval of a musical selection by adjusting the volume control to a point where the music was barely audible for the duration of that selection. The act of turning down the volume is a conscious response to avoid the music; however, it does indicate another way in which the students responded to music they disliked. In contrast, students increased the volume of musical selections they were enjoying.

The data presented thus far have focussed on the theme of student thinking about music including the musical preferences of the students after completing the listening task, the manner in which students explain their musical preferences, and the spontaneous ways in which students demonstrate and discuss their approval or disapproval of particular musical selections. A further variation related to this theme includes comments of a more general nature that reflect student thinking about music.

Throughout the interviews I tried to provide each student an opportunity to express what he thought about music as an entity of his personal life. The following excerpts from the interviews present those general views. The first two excerpts indicate the range of views from the broad acceptance of most musical styles to the narrow acceptance limited to one favoured style.

I: Can you tell me a little bit about how important music is to you in your life?

Jackie: I like it. Like --

I: You didn't mind any of those pieces, did you?

Jackie: Uh-uh - .. no.

I: You didn't show any facial expression that would say "this is awful" ... no. What kind of music is really important to you?

Jackie: Hm .. I really like country, a lot more than rock.

I: Do you?

Jackie: Because rock is sorta fast - you don't really get the words and you don't really get the understanding of the song - what they meant.

I: How important are the words to you when you're listening to music? Would you say that you listen to them more than you listen to the music or, or you don't enjoy the music if you don't understand the words, or what?

Jackie: I just like music more when it has words because then you get to know what they mean when they sing - what they're referring to.

I: That's right. Does it ever make you dislike a song when you find out what the words are?

Jackie: Uh - uh.

I: It doesn't, so words help the meaning.

Jackie: Yeah.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: Okay, what do you think about music?

George: Well, rock-and-roll and stuff - I think those things are excellent.

I: You do?

George: ... but, other stuff - that -

I: How do you separate them out, though, because it's all music?

George: Well, rock-and-roll - I said earlier it's a lot faster music and there's a fast beat and it's going better than other stuff that's slow music.

I: All right, so rock-and-roll is the most important music to you. What about music in general - just all of music - is it important to you in your life? Pretty important or not very important?

George: No, besides rock, no it's not really that important to me.

I: What is it about music that makes you enjoy it then?

George: Fast beat.

I: Beat, okay. And you said something earlier about words.

George: Oh yeah, the words. If you know the words you'll enjoy the song a lot better than when it's just music. You go - it's like, uh, in rock-and-roll, the - lots of times you can't understand the words and after you hear it about a time you listen very carefully - you can go and pick out the words and then it sorta -

I: Do you pick them all out at once or do you just pick out one or two words at a time and then fit the others in like a puzzle?

George: Yeah, yeah, like - you can only fit - take out - pick a - how could I say it, like - I can only get a couple of words out of it at a time, like, you can't get it all at once.

I: So you listen again until you get a few more words and then pretty soon you almost know them all. And what do you do when you don't know the words - in the parts that you just can't figure out?

George: Well, I just go and try to figure them all out.

I: You do. Do you ever ask - talk it over with friends or anything?

George: No.

Two contrasting views appear in the following two excerpts; although both students agree that music is important to life.

I: No. Okay. What do you think about music?

Vicki: Uh - oh - (pause).

I: What do you say - what would you say about music - would you - do you think it's important in your life? or in anybody's life?

Vicki: Yeah.

I: You think it is?

Vicki: You'd sort of miss it if it weren't (laugh).

I: If you didn't have it.

Vicki: Yeah.

I: Yeah - how would you miss it if you didn't have music?

Vicki: Uhm.

I: What are, what are some of the things that music - ways we use music - that would - that you'd miss?

Vicki: It makes you feel, like, uhm - feel inside, sometimes with some songs.

I: Hmm. Do you use music sometimes to help you feel a little better or ...?

Vicki: Yeah.

I: ... if you're feeling terrific?

Vicki: Hmm.

I: Can you describe some of those times?

Vicki: Well -

I: How you might be feeling and how music might help you?

Vicki: (pause) Sometimes you feel down and when I listen to a song that is sorta cheerful, --

I: -- then how do you feel?

Vicki: A little bit better.

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I: No. It wasn't very difficult, was it? And can you tell me a little about - about how - what you think about music? How does music strike you?

Maurice: Well, sometimes I don't really like the songs, and sometimes I do, you know.

I: Hmm.

Maurice: Sometimes I like to hear music and sometimes I don't.

I: Is that right? What would be some times when you really do like to hear music?

Maurice: Hmm. Usually when you're travelling in the car, I like to hear something.

I: Do you do that sometimes with your family - sometimes listen to music while you're travelling?

Maurice: Hmm.

I: What kind of music would you listen to?

Maurice: Mmm, most of the time my dad picks it out (laughs).

I: And you have to go along with his choice. And is it pretty good?

Maurice: Hmm.

I: Okay. What are some times when you really wouldn't want to have music around at all?

Maurice: When you feel a little bit mad and all that.

I: Oh. You wouldn't want to have music?

Maurice: No (chuckles).

I: What would you rather have for sound?

Maurice: Probably nothing.

I: Just silence. How important is music to you - just in, in your life?

Maurice: Pretty important. It would be pretty dull if I didn't have any.

I: Yeah, yeah. What kind of music do you think is the nicest music or the best music?

Maurice: Probably rock.

I have grouped the next excerpts together because they not only express general views about music, they reveal how these grade six students grappled with a complex question.

I: Okay. How important is music to you, Cynthia?

Cynthia: If there wasn't music we couldn't get along.

I: You don't think so?

Cynthia: I like music.

I: Hmm - I can tell.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: How important is music to you?

Scott: Pretty important, because you know, what would happen if you really didn't have any music and you didn't know how to talk? You wouldn't be able to communicate or anything.

I: Hmm. Do you sometimes use music to communicate?

Scott: Sometimes.

I: Can you tell me about it?

Scott: Not really. It's kinda too hard to.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: Yes. Okay. How important is music to you?

Alice: Oh, I've found that - well, when I was a little while back, like maybe one or two years ago, I really didn't listen to music that much at all.

I: Really.

Alice: Yes. And then - except for music class and I really enjoyed music classes and, oh, I really don't know. Like, sometimes, I find that music is very enjoyable and other times I find that music is just kinda - it's there - if I want to do - if I want to listen to it, except after a while of listening to music then I kinda get addicted to it and want to listen to more and more.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: How important do you think music is in one's life?

Patricia: Oh, I think it's ... if someone wants to relax I think it's a good thing to sit down and put your feet up and put on a record or a tape or something.

I: Uhmm. What is it about music that causes you to like one kind more than another?

Patricia: I guess it's just --- well, , uh --- we have neighbours and they go to the symphony and sometimes if they have extra tickets they invite me. I've gone a few times and after a two hour symphony it can get a little boring. But, I like some of the music and that and I think it is just if you are exposed to one kind of music more than another then I think you like the one kind you see most.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I asked two students to rate the importance of music on a scale of one to ten. Their responses follow:

I: Okay. If you were going to rate music on a scale of 1 - 10, what number would you give music, as important to you?

Claude: You mean like rock-and-roll?

I: Well, any kind of music.

Claude: All of them put together?

I: Well, all of them put together if you want. Where would you rate it as important in your life?

Claude: About a three - four.

I: Three - four. And how would you rate hockey?

Claude: About nine.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: So music is ... how important to you? If you were going to rate it on a scale of 1 to 10, where would you put music in your life?

Sara: About eight.

I: What do you think is more important than music to you?

Sara: Spelling.

I: Oh.

Sara: Yeah, I like spelling.

I: Do you? Okay. What about sports? How do you like that?

Sara: I like to go swimming but I don't get to do it very often and I like sometimes playing a game of badminton.

I: Hmm, hmm. Okay. What is it about music that makes you enjoy it?

Sara: Oh, sometimes if I'm in a bad mood it gets me in a good mood. It helps me to do the work around the house. I'm not sure.

Only two of the eighteen students involved in the study spoke of music as not being very important to them. Their comments seem to imply they are thinking more about the act of listening to music than the importance of music.

I: Okay. How do you regard music? How important is music to you?

Jane: It's uh, not one of my most important things.

I: It isn't?

Jane: No.

I: You don't enjoy it very much or only sometimes or what?

Jane: Well, yeah, I do, but, there's a lot of things I'd rather do than sit and listen to my radio, but

I: Can you name some of those things for me?

Jane: I'd rather go out with a friend or ride my bike or something like that, and I'd much rather go with a friend -

I: I see - so you don't listen to a lot of music?

Jane: Only when, when I go to bed, you know, it's the only way - well, it's the only time I ever listen to my radio - I don't know why I don't listen.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: What kind of music is really important to you or is music important to you?

Karen: It's not really important, but it's just something to listen to. Sometimes it teaches you something.

I: Okay and what kind would that be for you?

Karen: Well, almost any kind teaches you something.

I: Okay, what kinds of things can you learn from music?

Karen: You can learn how to play music, or learn how to sing.

I: So would you say music is, is useful and helpful in life?

Karen: Hmm.

I: But how useful or how helpful would you say it is for you?

Karen: I don't know.

These general comments and opinions complete the data presentation on the initial theme that focussed on thinking about music. The second theme reports data specifically related to the stimulated-recall portion of the interviews.

Theme Two: Stimulated-Recall Data. The technique of stimulated-recall was employed in an effort to see whether or not grade six students can recall what they think about during the act of listening to music. I previewed each videotape in preparation for each interview. I jotted down a list of stimulus points by taking down the footage meter reading at each point and writing a brief description of the behavior or the sound that was to act as the stimulus (see Appendix C).

The data to be presented have been separated into several variations of recall and reflection including the recall of past experiences, concentration on lyrics, the meaning of lyrics, and musical awareness. I am careful at this point to include reflection as a part of recall because it is impossible to separate the two without losing a large amount of valuable data. I have excluded data that appear to be influenced by technical awareness or the research setting. Those data will be presented as a separate theme.

The data are again presented as a series of excerpts; however, in most cases, each excerpt includes the entire portion of our conversation at that specific stimulus point during the stimulated-recall portion of the interview. The meter footages are marked to indicate the length of the segments of conversation as well as to indicate the length of the segment between stimulus points. A short line separates each interview segment in cases where I have presented more than one segment of an interview as an excerpt.

This portion of the data has been divided into seven different variations or categories that appear to be somewhat typical of responses from the students. These variations are introduced with a brief explanatory comment followed by the group of excerpts that reveal the variation.

1. Recall of past experiences related to music. The student recalls an experience in which the present music is the same or similar to music he has experienced in the past. In some examples it is the specific voice quality of the vocalist. In others it is a specific instrumental sound that may have been previously heard on

radio, television or in another context.

(177) I: Hmm - what were you thinking there?

Shelley: Um - I was thinking of the music because I thought I'd heard it before.

I: Where would you have heard it?

Shelley: On the radio.

I: On the radio?

Shelley: Yeah.

I: Do you listen to the radio quite a bit?

Shelley: Yeah (laughs) every morning.

I: Okay - every morning.

(181) Shelley: Yeah.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(52) I: Can you recall what you were thinking there?

Tracy: Uhm, I remembered that I heard it on the radio when I was just listening to the beginning part, I was thinking of - uhm, who was going to be singing it and what the song was called and I know this song. I've heard it before and I like it.

I: Okay. What is it about that song that you like?

Tracy: Well, it just sounds good. I like it. I don't know. She sings it good.

I: When you listen to music do you listen to the words or to the musical background?

Tracy: I listen to them both.

I: I see.

(64) Tracy: I don't pay too much time - to one particularly.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(64) I: Can you remember what you were thinking of there when you were listening? You were so very still.

Stacey: Every time I think, like, it's so funny to me, but I've heard that song before and every time I hear it it reminds me of a water-bed, like, because they always have that song on it.

I: Oh, do they?

Stacey: Yeah.

I: On an advertisement?

Stacey: Yeah, for water beds.

I: Oh, so, well -

Stacey: So (laughs) it always reminds me of -

I: A water bed.

Stacey: Waterbeds (laughs).

I: Fair enough. Fair enough. I didn't - I didn't realize that was - that same music is connected with the -

Stacey: Yeah, it is.

I: Do you know what company? Is it on TV or on radio?

Stacey: It's on TV.

(73) I: TV - one of the waterbed places uses the "Sweet Dreams" - isn't that interesting? I'll have to watch if I can find out which one.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(47) I: Right there when you looked - you looked a little bit to the side, can you recall what you were thinking of there?

Alice: No, I can't, but I do know that all through this song, I was - I kept on recalling something that happened. I think we sang it in school when I was quite a bit younger.

I: Oh, really?

Alice: Hmm.

I: So, it's a bit familiar to you?

Alice: Hmm.

I: What did you think of it?

Alice: I thought that it was quite nice to be able to hear the same thing that I had heard quite a while ago.

I: Hmm. So it wasn't too surprising.

Alice: No.

I: Was it boring?

Alice: No, I didn't find it boring, I found it quite - quite relaxing actually to hear the same thing (laughs).

(56) I: Okay, then let's go on.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(206) I: You moved - what were you thinking about there?

Robert: Uh, I don't if it was here, or just a little later on but I - I realized that I have heard that music before and I was sorta thinking hard of where I had heard it before.

I: Do you know where you heard it before?

Robert: Yeah - the Music Festival.

I: Oh, did you - (yeah) someone sang it or played it.

Robert: We went to the Music Festival for our family number and we stayed a little time after and there was a soloist and a piano that sang it.

I: A lady or a man?

Robert: Two ladies sang it.

I: I see - how did it sound?

Robert: It was good.

I: What did you think of this person's voice?

Robert: It was sorta the same, but, it sorta had a little more vibration.

I: More vibrato.

(220) Robert: Yeah.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(167) I: Can you recall there, Sara, what you were thinking of? You were so very still.

Sara: I was just thinking that in my music book I've got the song "Scarborough Fair".

I: Have you?

Sara: Yes.

I: What kind of music book? Piano?

Sara: Ukelele. Yes.

I: Have you played it?

Sara: No. Mrs. Burns gave it to us. I think she - we played it - just kinda skimmed through once or twice but never really played it at a festival or something.

(174) I: I see. So the music is a bit familiar to you?

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(42) I: When you were bobbing your head side to side, can you recall there what you were thinking of?

Patricia: Oh, I saw, I saw a movie show with that theme and I liked that show.

I: Can you remember what the name of it was?

Pause.

I: Or part of the story?

Patricia: Oh, it was something about this guy and he had a dream ... and ... and then he had a ... whatever it's called that when you forget - when he gets knocked out, you know?

I: Oh, right, uhmmm.

(56) Patricia: And he couldn't remember all these dreams that he had. It was really a good show.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(89) Patricia: There, on that one. We had something like a slow song that the choir sang at my grandpa's wedding ... funeral, pardon me. And I don't like slow songs like that. Ever since his funeral I've never liked slow songs.

I: Is that right?

Patricia: Yeah.

I: So you were thinking of the funeral. It brought back that memory of your grandfather's funeral.

(95) Patricia: Yeah.

2. Visualization and imagination. The student visualizes or imagines what is occurring throughout the musical selection. This may be connected to the lyrics or the total impact of the music upon the listener. It is an attempt to make sense out of what is being heard.

(16) Jennifer: Just anything I remember?

I: Is there something there that - that -

Jennifer: Well, that song - it kind of - it's like a parade song sort of. That's what I thought.

I: Is that what you were thinking of?

Jennifer: Yeah, sort of - a carnival sort of.

I: Okay. Were you visualizing anything in your mind?

Jennifer: Well - that's what I thought about, like - I thought -

I: Watching a parade or being in a parade?

Jennifer: Watching it.

(22) I: I see. Okay. Good - let's go on.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(63) I: Hmm, right there.

Vicki: Yeah, I thought it, like, I thought it was sorta like the baby.

I: Hmm.

Vicki: ... that she was singing to. .

I: - she was sing - and you were thinking of the baby.

Vicki: Yeah.

I: What were - what kind of a baby were you picturing?

Vicki: Oh, he was in the cradle and then - then it says "with my mom and dad beside me."

I: Hmm. Do you think it was a happy kind of scene you were picturing?

Vicki: Yeah.

I: Yeah - something restful - or real jumpy a child that was really -

Vicki: Restful.

I: Restful - hmm. Okay - anything else about that visual image that you had going in your mind?

Vicki: Nothing else.

I: Okay. What were - what - did you - did you think about the music? (pause) Was it, was it, uhm, the kind of music that you listen to a lot?

Vicki: No.

I: Have you ever heard that piece before?

Vicki: No.

I: You haven't? No. Did you wonder - that - anything about it when you first heard it, or were you just trying to get the words and put some meaning to it?

Vicki: Yeah.

I: You were trying to make sense of it?

Vicki: Hmm.

(80) I: Okay, good. Let's go on a little further.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(121) Jennifer: When I was listening to that song -

I: Hmm.

Jennifer: I sorta thought of, like, a concert.

I: What kind of a concert?

Jennifer: Rock, sort of.

I: A rock concert. Have you ever been to a rock concert?

Jennifer: No.

I: What were you imagining about a rock concert? Were you thinking of the people there or the musicians? Can you describe it?

Jennifer: I, sort of, like, I was in the audience watching the concert.

I: Hmm. Hmm. Who would you like to see at a rock concert?

Jennifer: Well, I - I don't know.

(130) I: Okay.

3. Thinking about lyrics. The student's attention is focussed on the lyrics of the song being heard in an attempt to make sense of what is being heard.

(37) I: I'm going to stop it right there, Robert. You - you haven't moved in your position there for several seconds. Do you remember what you were thinking about?

Robert: I was trying to think about what the guy was saying. I was listening to the music.

I: So you were concentrating on the words.

Robert: Yeah.

I: How important are the words to the music?

Robert: Oh, you know, the - the song is really good but there's - I realize that there was some meaning to the - to the words.

I: What did it mean to you? Can you talk about that?

Robert: Well, I realized what they were talking about in the end.

I: Hmm, and what was that?

Robert: Uh, they, these two people, uh, I think the, the girl got pregnant or something? And they were trying to explain it to the - to somebody, but they wouldn't listen - they'd just kick 'em around.

(67) I: Okay, let's go on.

(80) Robert: That's where I realized that - right there, that's where I realized what the story was ...

I: What the words meant?

Robert: Yeah.

I: Hmm - Do you do that in a lot of songs? Do you, do you listen to it enough times until you get the words or do you get the words pretty quickly?

Robert: Yeah, some - you see, I've heard that song before but sometimes, if I didn't hear it, I'd still know it, 'cause you know, a whole lot of times -- you've said something over and over again.

I: It starts to make sense.

Robert: Yeah, hmm.

I: What do you think of the words of that kind of song?

Robert: Uhm, you know, at one point, they were repeat, sorta like the chorus, and the story just follows on then. The, uh, sorta like verses in hymns, - the beat never changes. (Unintelligible).

(94) I: Okay, let's go on.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(122) I: There. Can you recall what you were thinking of?

Scott: Just the song - the words - 'cause they were familiar.

I: Have you heard that song before?

Scott: No, but the - it's an idiom - that "you can lead a horse to water but you can't make him drink" ...

I: Hmm, hmm.

Scott: ... so I just thought it's not over there.

I: Hmm. Anything else you can tell me about that?

Scott: Well, I was getting bored like, 'cause -- bored of hearing these songs that I didn't know, so I just sat up like that.

(130) I: Hmm. Okay.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(319) I: What about there, Cynthia. Can you remember what you were thinking?

Cynthia: The song was making me tired.

I: Was it?

Cynthia: Yeah.

I: What would it be in the song that would make you feel tired?

Cynthia: The rain.

I: The what?

Cynthia: The rain.

I: So you were listening to the words?

Cynthia: Hmm.

I: How important are words when you are listening to music.

Cynthia: I don't know - it depends.

I: Depends on what?

Cynthia: The song.

I: Really?

Cynthia: Well, sometimes.

I: Sometimes you listen to the words and sometimes you don't.

Cynthia: Yeah (laughs)

I: Really? How do you know whether you're going to listen to words or not?

Cynthia: Well, it depends what kind of mood I'm in.

I: Really?

(330) Cynthia: Hmm.

4. Time consciousness. The student is conscious of musical duration in terms of time. If the duration of any particular musical selection is lengthy the student begins to anticipate the ending with some sense of relief.

(48) Sara: Yes, I was thinking how far it was -

I: I beg your pardon?

Sara: I was just seeing how much longer it was.

I: How much more there was? That's when you leaned over the cassette.

Sara: Yeah.

(51) I: Okay because I was just going to stop it there and ask you if you could recall what happened there, and if you were looking to see if the music was just about finished. Okay.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(236) I: What about there?

Jackie: I was - I was wondering when the music was going to stop.

I: Were you finding it long?

Jackie: No, the first one I thought it was really short, then the second one was pretty long and I was wondering which one that this would be.

(241) I: Okay.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(111) I: You leaned forward there. Were you thinking of something in particular?

Patricia: I was thinking ... uh ... it was sort of fading off and slowing down, and you know, and I thought ... uh ... I was just looking to see when it was going to sort of stop.

I: Uhmm. Is there anything else that would make you anticipate the end of the music, ... besides the fading?

Patricia: Well, it's sort of ... uh ... no it was just getting softer and fading away there ...

(119) I: Uhmm.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(132) I: What about there? Hmm?

Stacey: I knew that it was going to be finished and just --

I: Yeah - how - that's you - you

Stacey: You move because, like, you know it's going to be finished.

I: But how do you know? What is it that gives you those signals?

Stacey: Because it - like, it starts fading away - the music - and there it repeated the words.

I: Okay, anything else?

Stacey: Um.

(145) I: That's interesting because a lot of people do that. Just before it ends, we move and, and we seem to do it naturally and I'm wondering what it is about the music that makes us move just before it finishes. And you've just given me two nice reasons. Okay.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(144) I: And that was it. You'd had it with that one, eh?

Jennifer: Yeah.

I: What were you thinking there when you turned it off?

Jennifer: I thought - well, if I listen to this whole thing it will probably take a long time, I thought - how long will it last?

I: Okay. How do you feel when the music is too long? How do you get that sense?

Jennifer: Kinda bored.

I: You get bored.

Jennifer: You keep hearing the same thing over and over.

I: I see. The repetition. Okay, let's go on and watch the third piece.

(152) Jennifer: The third one was short.

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(180) I: How about there?

Jennifer: There?

I: Can you recall what was going through your mind there?

(185) Jennifer: I thought, well, I thought, I hope this isn't long.

---

(191) Jennifer: Here I waited for a while; I thought "is it over?" It was short. I thought "is it really over?"

I: And it really was.

Jennifer: Yeah.

I: Hmm.

5. Expression of dislike for the music being heard. The student knows that he does not like a particular musical selection; however, whether this is a recalled thought or an opinion based on what he was seeing and hearing is not clear.

(171) I: What about there?

Stacey: I didn't like that music.

I: You didn't like that music?

Stacey: No.

I: Hmm. Can you tell me why?

Stacey: It's just not in style, like, you know, like -

I: Okay, it's not in style - that's a good enough reason. What would it be about the style? What kinds of things would it be that - about the style of that music that would not be exciting to you and not very interesting? (pause) Can you point to any one thing or think of any one thing that really doesn't appeal?

Stacey: The way the music is.

I: The sounds itself, eh?

Stacey: Yeah.

I: What about the words - are they clear?

Stacey: Yeah, they were clear, except they're weird (laughs).

I: Okay. What kind of a song do you think that was?

Stacey: Religious.

(186) I: Hmm.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(113) I: You listened and then a big smile broke out on your face. Can you recall what you were thinking?

Sara: (laughs) I was just thinking, "Oh, my gosh, what kind of song have I picked here?"

(115) I: Okay.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(17) George: Right in this part, I thought that - I knew it was opera and I was thinking "Is this stupid or is it stupid."

I: (laughs) You don't like opera?

George: No.

I: Can you tell me why?

George: Well, like, the way they go and they carry on with the notes and just - it's so stupid.

I: Does it sound strange to you?

George: Yeah. Like - it's so strange, I think who would want to listen to it - who would want to sing or go even to an opera.

I: Have you ever been to an opera?

George: No, and I wouldn't want to go to one.

I: You wouldn't want to go to one?

George: No, 'cause that one guy (clicks finger) what's his name? that has that TV show?

I: Pavarotti?

George: Yeah, I watched ...

I: Did you watch that?

George: I watched about fifteen minutes of it - fifteen minutes of it and I got sick.

I: Oh, c'mon!

George: Like, I got sick of it and I turned it and I started to watch something else.

I: What would you prefer to watch?

George: Let me see - like, if there's "Happy Days" or something on like that, I'd rather watch that.

I: I see. Okay.

(29) George: Or "Different Strokes".

---

(33) I: (laughing) Right there.

George: Right there, I was thinking - (laughs) I was bored at that point.

I: You were?

George: Yeah.

I: What was going through your mind?

George: I was thinking if this was why I come and it's going to be on there I might as well leave right now (laughs).

I: Is that right - you were almost ready to quit the whole task?

George: Yeah, yeah, 'cause like, after this one if there was something that if the other tape was like that, I was just going to turn it off and walk out.

I: Oh, really.

George: Yeah.

I: You dislike it that much?

George: Yeah.

(39) I: Oh, well let's see how you - how you persevered.

---

(43) I: Can you recall what you were thinking of there?

George: Right there? I was thinking of turning it down, like ...

I: That's why you reached over and touched the volume.

George: Yeah.

I: -- Did you think that would help it?

George: Well, if it had to go on, I would just turn it down so I wouldn't have to listen to it as much.

(43) I: I see - I see.

6. Non-musical associations. The student reveals a particular self-awareness during the act of listening. He is able to recall this consciousness of his physical position that, in turn, triggers thoughts of other people and settings.

I: You just got a bit comfortable there. Do you recall what you were thinking at that point?

Patricia: Like when I sat up?

I: Uhmm.

Patricia: Oh, Mrs. Smith is always telling us, "Don't slouch, don't slouch."

I: And you were thinking of her?

Patricia: Yeah.

I: Okay.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(252) I: Just there, you moved position again. Can you recall what was - what you were thinking about?

Robert: I was thinking about my mom (laughs).

I: Really?

Robert: She always said to not slouch.

I: (laughs) Can you - can you tell me a little bit more about thinking about your mom? What would it be that brought your mother to mind?

Robert: Uh.

I: The voice?

Robert: She - she always - well, a story she told me about what would happen if - if you stayed like this, when you were little you'd grow up to be a humpback. I was sorta - sorta scared of that.

(264) I: Well, you certainly straightened up.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(162) I: Can you recall what you were thinking of there when you folded your arms?

Cynthia: Oh yeah - I remember. I was glad I wasn't getting a chance to - um - working with Mrs. Mitchell - Social.

I: Oh, so you thought back to the classroom and you thought -

Cynthia: Oh, yeah.

I: This is more interesting -

Cynthia: Fun.

I: More fun.

Cynthia: Yeah.

I: Okay. Do you think music is kind of fun?

Cynthia: Hmm. Except the music we do in school.

I: Except what?

Cynthia: The music we do in school.

I: Why not?

Cynthia: I don't like the songs she gives us.

I: You don't like the songs, but you like this song?

Cynthia: Yeah - I - yeah.

(172) I: Okay, we'll talk about that in a second.

7. Inability to recall. Students tend to guess, supply vague responses or simply can not recall their thoughts. It would appear that those students who were rather shy and nervous had more difficulty recalling their thoughts than those who were relaxed and self-assured.

(134) I: Can you - what were you thinking about? Can you remember what you were actually thinking when you were - when you were showing that you disliked that music?

Claude: Not really.

I: You can't recall, eh?

Claude: Uh-uh (no).

I: It's just not ...

Claude: I just didn't like that (laugh)

(138) I: ... you just didn't like it.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(22) I: Can you recall there what you were thinking of as you were listening to the music?

Tracey: Oh, I think, I was thinking about this was a nice song - country song.

I: You were enjoying that music?

Tracey: Yeah.

I: I notice that you were very, very still, and your body wasn't moving in any way and I - I was wondering if you could recall what you were thinking? Was it - what was nice about the music?

Tracey: It was soft and I like that -- and slow.

I: Anything else?

Tracey: Not that I can remember.

(32) I: Okay, let's go on.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(75) I: Right there.

Jennifer: I don't know what I was doing.

I: Can you remember what you were thinking? I think you were turning up the volume just a touch.

Jennifer: Yeah - I did.

I: I wonder what you were thinking when you were turning up the volume.

Jennifer: I don't know.

I: Can you remember? (pause) I can hear the sound from that other room.

Jennifer: I like it I guess.

(80) I: Hmm.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(171) I: Can you recall there - you put your hand on your chin and you were leaning on the table and your feet are back and your head is moving back and forth as if to say "no". Can you recall what you were thinking at that moment?

Claude: Hmm, not really.

(177) I: Okay, well, let's go on.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(189) I: What were you thinking of there? After that introduction?

Jane: My itchy neck (laughs).

I: Your itchy neck.

Jane: No. Right there, I am but - um - the introduction I never - I don't remember.

I: Okay.

(193) Jane: I can't remember what I was thinking of.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(29) I: Right there. Can you recall what you were thinking?

Steve: No, I can't.

(31) I: All right.

---

(44) I: Right there. Can you recall or remember there, Steve, what you were thinking of?

Steve: The song, I guess. I don't know

I: Can't remember what was going through your mind?

Steve: No.

I: Okay, if you do, just push this button.

(48) Steve: Okay.

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(55) I: Do you remember there what you were thinking of?

Steve: What we were doing in class? I don't know.

I: You were thinking of back in your classroom.

Steve: Yeah.

I: What kinds of things?

Steve: Uh, what we were doing - the work.

I: What you were missing.

Steve: Yeah, if I was ahead or ...

I: You were thinking about fractions.

Steve: Yeah.

I: Were you really?

Steve: Yeah.

I: Oh, that's interesting. I wonder what made you think of that.

(61) Steve: I don't know.

These seven variations run throughout the stimulated-recall portion of the interviews. While it remains questionable whether or not a recalled thought is, in fact the original thought brought back to life, the technique known as stimulated-recall is effective in stimulating thought which seeks to recall past thoughts.

One of the fascinations of working with students is their openness and honesty in describing their thoughts.

Theme one and Theme two have presented data that is centred on the student. The next theme presents a body of data that is more research-centred because it shows how the nature of the research task and the laboratory setting affect those being researched.

Theme Three: The Research Task. The significance of this theme was revealed throughout the interviews with the students. Their comments indicate, to some degree, a number of factors that should be taken into consideration in the study of students within the school setting. The initial phase of the study was a crucial factor in obtaining much of the data because it had laid a groundwork of trust between researcher and researched. This relationship of trust enabled the students to express their feelings throughout the laboratory phase of the study with an honesty and openness that might not have been achievable under other circumstances.

The data seem to divide naturally into three variations with a number of points within each variation. As each variation is presented, some general comments are made to introduce each point. The interview excerpts following each point speak for themselves.

1. The nature of the task. Although the students were eager to participate individually in the laboratory phase of the study I was aware that some were more excited about it than other students. I had purposely avoided including two or three students because of their strong natural shyness; however, I knew that even among the group I had selected there were a few nervous and excitable students. I took care to see that they were not put under undue stress by not asking them to work with me as the very first individual on any day. Throughout the work in the laboratory setting I was able to ask them a few questions about the nature of the task and was pleased that they were able to discuss it with me. From studying the transcripts of those interviews I have begun to form some opinions with respect to the manner in which such individuals should be interviewed.

The following excerpts express some of the feelings the students had during the task and the interview.

(20) I: When I left the room just before you started, how did you feel?

Cynthia: Nervous.

I: Were you nervous? Were - can you tell me what you were nervous about?

Cynthia: I don't know (laughs) I was just - nervous.

I: Nervous or excited?

Cynthia: Excited, yeah, more excited.

(24) I: Okay, well let's see how you made out.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: Okay, I see. Um, did this whole set up bother you very much or -- a little bit.

Maurice: Oh, a little bit, yes.

I: How did you feel, and in what way did it bother you? Can you describe how you felt?

Maurice: Mmm. Sort of nervous (laughs softly).

I: Hmm, as if what? Can you compare it to another time when you've felt nervous.

Maurice: Oh, no.

I: No, was it totally different?

Maurice: Hmm.

I: What's it like to see yourself on television?

Maurice: Pretty, pretty weird, you know.

I: You don't look weird to me. It looks pretty good.

Maurice: I looked pretty weird - at the beginning ... (laughs).

I: Is it the first time you've really seen a videotape of yourself?

Maurice: Hmm.

I: And what about the task? What did you think about actually picking out three songs and listening to them?

Maurice: Mmm - I don't know. Well, it wasn't hard then.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: Super. Here we are in real life! It runs back very quickly. I'll just put that aside. I just have a couple more questions that I would like to ask you. First of all, how did you feel about doing the task ... and participating in it?

Patricia: Well, when you first told us and gave us the letters, I was a little scared. Like I thought I've had to do a test or something and I really didn't like the idea of doing it. And then, like, when you further, when you later on explained it I thought it was okay and ... I was a little nervous, you know, like I thought all of a sudden (laughs) the whole thing was going to happen or something.

I: Uhmm ... and now, how do you think - what do you think of it now?

Patricia: It sounds fun (laughs).

I: Okay, good. Did you enjoy seeing yourself on television a little?

Patricia: Oh, yeah.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: Hmm. Well, does this kind of a situation bother you?

Steve: This?

I: Seeing yourself on television?

Steve: Yeah, a little bit.

I: How did it make you feel when you were listening and knowing that you were being televised? ...

Steve: I don't know

I: ... were you nervous, a little?

Steve: Yeah.

I: Did your stomach feel funny or just sorta tense?

Steve: Yeah, tense.

I: How do you feel about it now after you've seen yourself.

Steve: Oh, it's okay, I guess.

I: It's okay. Okay. Thanks Steve.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: You mentioned that, that you were thinking at one point about what was going to take place just now.

Cynthia: Hmm.

I: What are your thoughts right now?

Cynthia: Thinking about right now?

I: About - about doing this kind of thing - about being with a researcher - being part of a research project.

Cynthia: I think it's neat.

I: Do you?

Cynthia: Yeah.

I: Have you felt nervous about viewing yourself?

Cynthia: No, but it's kind of funny.

I: It's kind of fun though, isn't it?

Cynthia: Yeah.

I: Everybody likes to see themselves - see exactly what they do.

Cynthia: Yeah.

I: Has that been interesting to you?

Cynthia: Hmm.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: Sometimes - good. What about the whole musical task - what did you think of coming in and doing it?

Karen: This? Coming in here?

I: Did it make you nervous?

Karen: Sort of (laughs).

I: In what way?

Karen: I don't like to see myself on TV or let anybody else see me on TV.

I: But it wasn't so bad, was it?

Karen: It looks dumb. Looks dumb (laughs)

I: Why?

Karen: I don't know. You look dumb on TV (laughs).

I: Oh, no, no.

Karen: It looks funny though - it looks different than what you look - just -

I: A different impression - you see how the camera sees you.

Karen: Sorta, yeah.

I: But it wasn't that bad?

Karen: No.

I: Was it hard?

Karen: No.

I: Okay, good enough.

One aspect of the listening task that merits attention is the fact that the students were asked to choose and listen to three different selections. Each selection was recorded separately on cassette which required the students to handle three separate cassettes throughout the task. The following excerpts show how the students tried to make sense of the task and how they tended to anticipate or guess what the next cassette would be.

(155) I: Can you recall there what was going through your mind?

Tracy: Well, I was thinking back to the piles, the rows of tapes that were on the table and that I had to pick one out of each pile and I figured that you had separated them into three different kinds of music and there was one for sorta - country, if you'd call it that, and then the next one, hmm, I don't know if you'd call it rock-and-roll or what and then the last one - opera. I thought you had set them - set it up into three different kinds of music.

I: Good. And what were you thinking about the opera selection?

Tracy: I thought I had heard it somewhere before in a movie or something.

(167) I: You may have.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(143) I: You looked down at the cassette there. You had been looking out and then you looked down at the cassette. Can you recall what you were thinking there?

Robert: Uhm, I was - I then realized that that was a gospel song so ...

I: Hmm. Did that surprise you?

Robert: Uhm, I knew that the row was here - that there was going to be different kinds of music, so ...

I: How were you enjoying that music?

Robert: Uhm, the - the meaning was - was good.

I: You hadn't made up your mind yet, you were just - just listening.

(154) Robert: Yeah.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(112) I: Right there - can you recall anything there?

Terry: Oh, I think I was looking over at - at the next tape to just, uhm, thinking of what it's going to be like, if it's going to be like this song. Like - if I would have liked it as much as I like that one or not.

(116) I: Okay.

---

(129) I: Right there, can you recall?

Tracy: Well, just before I was - when I had just taken the tape out I shut the - shut the box and I decided to open it again, that - so it'd be, soon as it was done, I could just take it out and put it back in. That's all I remember there.

(135) I: Okay.

I was aware that the entire study was of sufficient interest to be the subject of playground conversation. The following group of excerpts make reference to what was being said about the musical task:

(52) I: What were you thinking right there?

Jennifer: There?

I: Hmm.

Jennifer: I was thinking of, I guess, I wonder what the next one is going to be like.

I: Did you have any ideas at all?

Jennifer: No, well, yeah. I sort of did, because Stacey told me what her songs were like and I thought, maybe it's going to be like a rock one, 'cause she said there was types - three types.

I: Were you expecting a rock sound?

Jennifer: I thought it would come - I wasn't -

I: You just weren't quite sure, eh?

(59) Jennifer: No.

---

(93) I: Right there - can you recall what you were thinking of?

Alice: Probably - "I wonder what this is going to be." Like I'd been told but when I went - because when Patricia went she told me that it was - that you listen to different things like - there was some classical and some country and some rock-and-roll so I thought "I wonder what this is going to be like."

(98) I: Okay.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(308) Karen: This is opera and I don't like opera.

I: Oh, you don't like opera. Okay.

Karen: No, I don't like opera.

I: All right.

Karen: 'Cause I heard - I heard out on the playground that it was an opera one.

I: Oh. What are they saying on the playground about it?

Karen: Nothing - oh, they were just telling me what the songs they heard - like, Claude told me that he heard "Close" or - "Sweet Dreams" for a rock group and that he heard opera and then said he heard some church music or something.

(319) I: I see.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(144) I: What about there? Can you recall what you were thinking just before the third one?

Vicki: Pause - I was sorta thinking what song it might be.

I: You were anticipating what it might be. Did you have any idea at all?

Vicki: I thought it might be, uhm, the - uhm - the one from Rod Stewart.

I: Oh - a Rod Stewart song.

Vicki: Yeah.

I: Yeah. Have some of the others mentioned Rod Stewart?

Vicki: Yeah.

I: Yeah.

Vicki: And Sheena Eastman when she sings.

I: Yeah, right. Sheena Eastman. How much - and this is a question I can ask you - how much - have the kids said about it?

Vicki: Well, Tracy - she just said about which, like, she picked - picked opera, country and rock.

I: Hmm. And, uh, have the - have the students discussed what they like best?

Vicki: No, they just told me what songs they ...

I: What they had picked.

Vicki: Yeah.

I: Hmm. They didn't really know which ones -
no one, as you know, nobody knows what they're
going to get, do they?

Vicki: No.

(163) I: Right. Okay, let's go on.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(161) I: Can you recall what you were thinking right
there?

George: Oh, there was there - and I knew that
was going to be rock-and-roll so I was turning
up the volume ... like

I: Oh, I see. How did you know it was going to
be rock-and-roll?

George: 'Cause you said there was going to be
three types of music and when I was talking to
my friends - and they said that there was
opera and - was that one before sorta like
country - the one before -

I: Well, some of them, I suppose, are a little
countryish -

George: Yeah, like they're - and then I knew that
it has to be a rock-and-roll one in there some
place.

I: You just knew that I'd have to play a rock-
and-roll.

George: Yeah. And so ---

I: So you were being prepared for it?

George: Yeah - I was sitting here and I had the
thing up and ...

I: Can you tell me what kinds of things kids are
saying about it? Because they're not all
picking the same kind - the same songs.

George: I know - there's lots of people have picked the one I got which was Rod Stewart.

I: Hmm.

George: That one - sitting here and they do - the two before they thought they were stupid and that one was the best one.

I: I see.

George: If it was rock-and-roll.

I: So it has been the topic of discussion out on the playground?

George: Yeah.

I: I thought maybe it would be

George: Specially if it was rock-and-roll.

I: Hmm.

(179) George: Adjusting myself.

(laughs)

2. Awareness of setting. The listening task and extended stimulated-recall interviews were set up in a vacant classroom used as an art workroom. This setting has been described earlier as the laboratory setting. It was a quiet room; however, several incidents occurred throughout that phase of the study that created minor momentary distractions. For some reason the sounds from the music room seemed to be picked up by the ventilation system and carried into the laboratory setting. This became a minor distraction whenever recorders were being played in the music room. On another occasion the piano tuner spent a morning in the music room tuning the piano. His sounds

appear in the background on a couple of the videotapes. The music consultant visited the school quite unexpectedly on another morning to audition students for a special choir. His musical sounds created another distraction. The principal was careful to shut the laboratory setting off from the normal use of the school's inter-com system; but, on one or two occasions she forgot and school announcements came through. A few outdoor distractions occurred including a tractor that was leveling the school track, a truck hauling earth for a sliding hill and the wind blowing the trees. I closed the window drapes to avoid the visual distraction; however, I could do nothing about the sounds.

Each student was left alone during the listening task. The videotapes reveal that when a student is alone in a large room there is a sense of isolation in such a setting. Visual distraction appears to occur in the presence of a videocamera if the student is a bit shy about looking at the camera. A small puppet display was within viewing range and several students looked at the puppets. Camera consciousness is obvious in several of the following excerpts which demonstrate the students' awareness of the laboratory setting.

(112) I: Right there. Can you recall what was going through your mind?

Alice: Well, I felt there was quite a lot of noise outside and I don't ...

I: What was going on?

Alice: There was some trucks going outside, so I looked out there because I wasn't really too interested in the tape right then.

I: Oh, hmm. I wondered just on the tape it sounded like a sound, and I thought, "I wonder, is that a truck or what is that sound or is that on the equipment?" but it was something outside.

Alice: No, it was outside.

I: Did you - and so you - did it go past the window?

Alice: Hmm.

I: I see. So you watched it a bit?

Alice: Yep.

I: Oh, and that would distract a little ... - from the music.

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(187) I: Okay, right there, before the third piece came on. I noticed a lot of the sound from the other classroom. Were you bothered by that?

Robert: Uhm, I was listening it - to it before, before the music started, but when the music started I didn't really pay attention to it.

I: Okay, so it didn't distract you?

(193) Robert: No, not when the music was playing.

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(54) I: You're looking off to one side there. Were you looking up in that direction?

Sara: Yeah, I was just looking at that dolls there (student made dolls on blackboard).

I: You were looking at the dolls. Were you thinking about the dolls or about the music?

Sara: Both.

I: Both.

Sara: Yes.

I: And at the same time? Hmm. What were you thinking about the dolls?

Sara: To see how they kinda - move one way - like the heads are kinda tilted to one side and how they are dressed.

I: And what were you thinking about the music?

Sara: I don't know. The beat of the music kinda looked like it kinda matched the colors of the ...

(61) I: Okay.

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(70) I: Right there, you were looking up towards the camera. Did it - were you thinking at all of that or were you not aware of that or -

Claude: Well, kinda. I was looking at the camera, like, just, I don't know.

I: Were you a bit nervous? Did it bother you at all?

(73) Claude: A little.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(104) George: Right there. You know when I was smiling?

I: Yes.

George: 'Cause I was thinking, "Hey you know I'm on camera." and I was sitting here and a smile came to my face (laughs).

I: I see, you were thinking about being on camera.

George: Yeah.

I: What were you thinking about the music?

George: Oh - I wasn't - I was doing like I did before - sorta blocking it out ...

I: I see.

George: and going to ...

(104) I: I see.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(176) I: What about there? You - can you recall what you were thinking of when you kind of wiggled around in your chair a bit?

Cynthia: Um.

I: Does that help you to recall something?

Cynthia: I wanted to get up, I guess.

I: Okay, you still wanted to get up?

Cynthia: Yeah - for the whole song I wanted to get up.

I: Well, you should have - you should have just got up - and - there's all kinds of floor space you could have danced yourself.

Cynthia: I know, but I knew the camera was watching me.

(182) I: Well, we'd love to have you on camera dancing.

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(189) I: What about there? Can you recall what you were thinking there, Cynthia?

Cynthia: I thought that I couldn't get up and dance so I'd just wiggle around in my chair to the music.

I: Sure, and you did just a little and I can tell you were really into the music. Just lost in it.

Cynthia: Yeah, I - I didn't even think about the camera when I was doing that.

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(219) I: What about that?

Cynthia: That one? Or when I was looking over there?

I: Hmm. That right there.

Cynthia: Right there - I was still looking at the camera.

I: Were you thinking about the camera?

Cynthia: Yes (laughs).

I: What were you thinking about it?

Cynthia: I thought I was going to jump up and move because it looked so real with that long thing there.

I: Did it bother you? A little?

Cynthia: Sometimes - not a lot,

(226) I: Not a lot. Okay.

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(228) I: Can you recall what went through your mind there?

Cynthia: Yeah, yeah. I had to get my hands on my head so I - they wouldn't start moving.

I: So you were trying to control youself.

Cynthia: Yeah.

I: Were you really? Why?

Cynthia: Because.

I: Because why?

Cynthia: I just don't want to -

I: You didn't want the camera to see you really enjoying yourself.

Cynthia: Yeah (laughs).

(235) I: Well, you were enjoying that music - it's obvious.

3. Technical awareness. A number of incidents occurred in which the students revealed an awareness of handling technical equipment. I demonstrated the operation of the cassette recorder to each student prior to turning on the videotape; however, it is evident from the videotapes and transcripts that several of the students experienced problems. These problems were not usually directly related to playing the tapes but to the act of ejecting a cassette and returning it to the cassette case. Jackie experienced difficulty in playing the first tape. She came out into the hallway to gain my assistance. Jane couldn't remember how to return a cassette to its case. She spent most of her time struggling with the cassette throughout the listening task. She laid it aside several times to change the next tapes but kept going back to it until she finally mastered the problem. In general, it

appears that the boys experienced fewer difficulties with equipment than did the girls. The following group of excerpts show the way students described their own difficulties as well as their natural curiosity about stereo sound and being in control of that sound.

(91) I: Can you recall what you were thinking there?

Jane: I - already knew the song so I was going to finish trying to put the tape in (laughs).

I: The cassette into - the first one back into the box while you listened.

Jane: Yeah, yeah.

I: You knew this song, you say - you knew the song -

Jane: Yeah.

I: Does that mean when you know that - can you do two things at once or do you listen as intently or what?

Jane: Yeah - I can listen and do something at the time if I already know the song because - then I don't have to hear it as good as I do for the first time - so.

(98) I: Okay. Okay.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

(14) I: Can you remember what you were thinking when you were searching for a way to - what was going through your mind?

Jackie: Well, I was kind of - I was starting to get nervous then. Because I - it was quite a while ... it didn't come on.

I: Hmm, and then, and then what did you think you'd do? Were you going over some ... ?

(20) Jackie: Yeah, I thought, well maybe it's just starting so then I pressed the backwards button and it didn't work so ... I went and told you.

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(30) I: And how did you feel now when you still didn't get any sound?

Jackie: Well, I was getting more nervous, 'cause I was just wondering what was wrong with that thing.

(33) I: Hmm.

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(50) I: Right there. Can you recall now that the whole thing started to operate, and you had listened to a few measures of that song, what was going through your mind?

Jackie: I felt kinda glad that it was working.

I: Hmm. Did you have a chance to pay attention to the music at all?

Jackie: Hmm.

I: What did you think of it?

Jackie: It was okay. It's not ... it's not usually on the radio, so, I wasn't really used to it.

I: Hmm. What do you think of that kind of music?

Jackie: It's okay.

I: You don't mind it.

Jackie: Uh-uhm.

I: Have you ever heard it before?

Jackie: Hmm.

I: Where do you think you've heard it?

Jackie: Hmm - at church sometimes? I think when they're practising for the solo.

I: In the choir?

Jackie: Hmm.

(59) I: I see. Okay.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

Alice: In this part, I accidentally forgot where to put it and where not to put it, and so I had to turn it around and put it on in because I had it in backwards.

I: Yeah, I noticed that - which I used to do all the time, and, I used to wonder, "what's wrong with this machine?"

Alice: (Laughs) and then I noticed that - we've just got our own tape recorder, and

I: I see.

Alice: I noticed that the little tabs - I was trying to put the tape part of it in - not the tabs -

I: Right.

Alice: I turned it around and put it in - properly.

I: Right. Did it bother you?

Alice: No, not really.

I: You're pretty calm about these things.

Alice: Hmm.

I: That's good.

Alice: I knew I wasn't supposed to jam it in so I just put it in so I - I knew it wouldn't fit, so I turned it around and I put it in right.

(18) I: Yeah, all right.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(323) Karen: I have to open it again here.

I: That's where you had a little difficulty with the tape.

Karen: 'Cause I put it on the wrong way.

(327) I: Wrong side. You fixed it quickly. It didn't take you long.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(280) I: Right there.

George: Right there I was checking to see if - like when he was singing, I was 'cause I was checking if the words come out on one and the music come out on the other.

I: The stereo sound - right?

George: Yeah - what it was or if they were both equal.

I: What did you find?

George: I found out that one - there was words and the other, there was the music come out.

I: Hmm. What did you think about that?

George: I thought it was pretty neat how you could divide the music up.

I: Do you know how they do that?

George: No.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

(350) Karen: It's right down at one.

I: The volume is right down at one.

Karen: Yeah.

I: And you hadn't even hardly heard the music
had you?

(355) Karen: No, but at the beginning, I heard and
I don't like opera so I turned it down.

The data presented with respect to the research task indicate some of the problems that are, for the most part, unavoidable. The use of videotape is beneficial in that it provides a visual record of the laboratory setting. A close examination of the videotapes allows the researcher to see where and how some of the problems arise.

The laboratory phase of the study was of particular interest because it was distinctly different from the initial phase of the study. As a research tool, the nature of the task and the setting appears to have had a considerable impact on the general findings of the study.

Theme Four: The role of music. The final theme that runs throughout the interview data is the role of music, in a general sense, in the lives of these grade six students. The interviews I had with twelve of the parents was a valuable source of data because they confirmed, in several instances, what the students had told me. In order to present this theme in a systematic manner it has been separated into two broad variations. The first variation focusses on student comments and reflections about music in the life-world of school. The interview data from the principal, teachers, and music specialist are presented along with the student data to indicate the different perceptions that exist between students and teachers.

The second variation focusses on the role of music in the homes and surrounding community of this group of students and parents. As in the foregoing material, the data are presented in groups of excerpts in order to allow the data to speak more clearly.

1. Music at school. There is an underlying assumption present in the notion of music at school. That assumption appears to convey the message that school music or music at school is something different from music as a whole. School music is viewed as another kind of music because it takes on a specific status as a legitimate school subject or discipline; as such, there is some obligation on the part of both students and teachers to learn something about music, to endure music classes or to enjoy music classes. The following excerpts reveal the opinions of students with respect to music classes at school. It is evident that singing and playing the recorder and ukelele are common activities during music classes at Ashfield School.

I: I see. What about music in school? What would be your choice of music at school?

Karen: What do you mean, like, what ...

I: Well, like in your music classes with Mrs. M., what would be your favourite part of music class.

Karen: I like - I don't like playing instruments very much.

I: You don't?

Karen: I like the ukelele but I don't like the recorder - that's - that's the best part - ukelele ...

I: Playing it.

Karen: Yeah.

I: Do you sing along as you play or do you find that too hard?

Karen: Sometimes, yeah, if we are supposed to but I don't like the songs sometimes she gives us.

I: What is it about the songs you don't like?

Karen: Just the songs that she gives us - I don't like them very much.

I: Are they hard to play or are they hard to sing?

Karen: They're not very hard to play - they're easy, but I don't like the way they go and stuff.

I: Oh, I see.

Karen: I don't like the way they're put together.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: It might. Can you tell me something about music and how it hits you when you go to school? What about school music?

Claude: You mean like class?

I: Hmm.

Claude: Oh, that's boring.

I: It's boring. Why do you say boring?

Claude: Well, I don't like singing ...

I: You don't like singing.

Claude: ...or playing the instruments.

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I: Hmm. I notice that you're quite a singer. Do you enjoy singing?

Scott: Hmm.

I: How long have you been singing the way you have been? Have you been performing a lot ever since you learned how to sing or can you remember when you learned how to sing?

Scott: Since Grade One, I think.

I: Hmm. And - how - can you tell me a little bit about that - how did you - can you remember what it felt like to really know that you were singing in tune and that you had a good voice?

Scott: Hmm. Oh - it was - I felt pretty happy and, you know, that I could do it and no one else could then.

I: Hmm. Have you always been kind of a - one of a - only few people that can sing in your classes?

Scott: Hmm, hmm.

I: So how does that help you in - for example - in school?

Scott: Well, I alw -- I'm better in music classes than lots of other people --- and ---

I: Hmm. Does that help you enjoy music classes more?

Scott: Yeah, like, some people hate 'em because they just can't do it - sing.

I: Is it because they can't sing or - or do they hate it because they don't like music or what is it?

Scott: I - I really couldn't tell you. I mean - probably both - sometimes.

I: Hmm. What do you think of music classes?

Scott: I like them, like, they're one of my favourite subjects.

I: Right.

Scott: One of my top five.

I: Would you, uh, enjoy singing more than playing or ...

Scott: Yeah, I think I would.

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I: What about music at school? Do you enjoy music class?

Maurice: Sometimes, yes.

I: Sometimes - oh - can you tell me a little bit about the "sometimes?" What would be a time when you'd really like it and a time when you'd think, "oh, I don't like?"

Maurice: I am not really too sure about that.

I: Do you like playing the ukelele?

Maurice: Not really.

IL How about the recorder?

Maurice: No.

I: No? How about singing?

Maurice: Hmm - I like it better than the other two.

I: You do? Hmm. And what about performing, like, say Friday at the Music Day? Will that bother you at all?

Maurice: No.

I: It won't? If you had to sing alone, would it bother you?

Maurice: Yeah (laughs).

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I: What about school music? What do you think of that kind of music?

Stacey: Some of them - some of the songs are good.

I: Hmm. You like most of it.

Stacey: Yeah.

I: What do you like best - recorder or ukelele or singing or learning how to read notes or build chords or?

Stacey: I like singing.

I: You do. What's the best school song you like?

Stacey: I like "June Is Bustin' Out All Over."

I: It's a nice song. So you're learning - I'll bet you know the words already.

Stacey: Some of it - most of it.

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I: Are you? What about school music?

Steve: Oh, I don't sing - I don't like our music that much. I don't know, maybe it's - it's too high or I don't know.

I: Is it because you don't enjoy singing? Or what is it?

Steve: Well, I enjoy singing but not the songs we have at school.

I: Oh. Do you sing with your songs at home?

Steve: Sometimes.

I: Hmm. Have you got a high voice or a low voice?

Steve: I don't know (laughs), I never really thought about it - I guess low.

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I: I see. What about school music?

Jennifer: Well, I usually like most of it but, some songs, I don't really like. But if we play the song over and over and over it kind of gets boring after a while.

I: Do you play both recorder and the ukelele?

Jennifer: We don't play recorder in my class any more.

I: You don't, eh?

Jennifer: No, but you did play it.

I: Which one did you play? Soprano, alto, tenor?

Jennifer: Soprano. We had this little group.

I: Who was in it?

Jennifer: Tracy, Patricia, Alice, and I and Tr ...

I: Oh.

Jennifer: Shelley quit - she was - but she quit.

I: What kind of music did you play?

Jennifer: We played with recorders.

I: Was it pretty good?

Jennifer: Yeah, it was pretty good, but then it started getting warm and we wanted to go outside so we didn't practice any more.

I: I see. Did you ever play in assembly or anything like that?

Jennifer: Yeah.

I: Did you? Good. What about ukelele playing?

Jennifer: I can play chords pretty good but I can't play notes. I don't know why I just can't.

I: Oh. Do you find it hard?

Jennifer: Yes..

I: To get your fingers on the right strings?

Jennifer: Yeah.

I: What about the singing?

Jennifer: Singing?

I: Do you enjoy singing?

Jennifer: Yeah, I guess.

I: How about things like today when you were doing the work with the keyboard? Is that interesting to you or do you find that boring or what?

Jennifer: Oh, I don't know. I - it was kind of - boring.

I: So you like the things in music class then - that you do, rather than sitting and doing something else.

Jennifer: Yeah, I like playing ukelele, singing - better than "dah, dah, dah, dah, dah."

I: Okay. How important is music in school? What would school be like if you didn't have music?

Jennifer: I don't know. It wouldn't be the same - if you didn't have music. You wouldn't learn how to play the ukelele or you'd never get time to sing, like you really don't go home and sing. I usually sing here, not at home.

I: Is that right.

Jennifer: Yeah, I don't sing at home.

I: You don't.

Jennifer: No.

I: Don't you sing with your family in the car or anything like that on a trip?

Jennifer: Well, sometimes, but it sounds pretty bad.

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I: Good for you. What about your experiences with music at school? Could you comment on those?

Patricia: As Mrs. M. or the teachers?

I: Do you have enough music in school or do you enjoy music at school? Is it the same as the kind of music that you listen to outside of school?

Patricia: No, like, in school, you can't play rock songs on your ukelele.

I: That's a little difficult, right?

Patricia: Yes, but I ... I think, yeah it's a little impossible because they don't have the latest - you need the latest instruments and you need electric instruments and the school can't provide them because they're obviously too expensive.

I: Hmm.

Patricia: So, I think uh ...

I: But, you've enjoyed playing the ukelele?

Patricia: Yeah.

I: And, I can tell just by watching you in music class that you are fairly good on the ukelele; you enjoy picking out tunes and some of the things. What about singing?

Patricia: Oh, yeah, I really enjoy singing. You're not supposed to know this but on June 14th, Curtis Cooper and I are singing a duet for the thing ...

I: Are you?

Patricia: ... for Mrs. M. - for the music night.

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I: I see. What about music at school? Can you tell me a little bit about how you enjoy music classes at school?

Tracy: Uhm. I like most of the songs we sing. I especially like going in the festivals at school and playing the ukeleles and ...

I: Would you say that you enjoy singing more than playing?

Tracy: I don't know. I like singing and playing together.

I: And you like playing the ukelele?

Tracy: Yeah.

I: More than the piano?

Tracy: No (laughs) 'cause I've played the piano longer.

I: And what is it about music at school that is the most important? Is it the reading music or is it the playing or is it the singing? Or is that a tough question?

Tracy: I don't know - I like singing songs (if) I like them.

I: Do you not like songs sometimes at school?

Tracy: Well, most of them I like but some of them I don't like.

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I: What about your musical experiences at school? You said that you enjoyed music classes.

Alice: Hmm. Well, I enjoy singing, like the songs that we sing, like, like, "The Rose" and things like that that you'd hear on the radio, except I really don't enjoy listening to them, which is kinda funny.

I: How about the songs you are preparing for the - like the songs you sang this morning?

Alice: I like most of them.

I: How about playing? Would you say that music class is more interesting when you're singing or when you're playing the ukelele or the recorder or ...

Alice: Usually when we're singing, because I'm not really into playing things other than the tenor recorder.

I: You like that.

Alice: Yeah. Playing, 'cause I'm playing in the ensemble at the school.

I: Are you? And you like that?

Alice: Yeah.

I: And that - what kind of a feeling do you get when you play the recorder and it sounds good.

Alice: Oh, I don't know. I guess - it - I think "Oh good, I got past this part" because in certain parts of it, it is really difficult to get on, because I've got - like I'm the only tenor recorder playing, you see, and to try and play it against the other kids and there's two - okay, there's two rests, two solid rests and that is really hard to get over that part. Once I get over that part, then we think, "Oh good, we got over that part now we can do the rest."

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I: What about school music?

Jackie: I like it.

I: What do you like best about it?

Jackie: Well, I like that we get to try different instruments - the songs we do and I like singing.

I: Do you like the singing better than the playing or ...

Jackie: Yeah, I like the singing better than the playing.

I: And, but, you don't mind playing - ukelele and recorder.

Jackie: No.

I: What do you like better, ukelele or recorder?

Jackie: The recorder.

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I: What part of the music class do you like the best? The playing or the singing or participation or just being with the children or what?

Robert: I think performing. That's - I like that.

I: So that you'd - you'd like to be involved in the "Sam" musical?

Robert: I was.

I: Yeah, and you like playing the ukelele? recorder?

Robert: The ukelele - it's - I'm not really good at it but, I'd - don't hate it or anything.

I: No.

Robert: ... but I really like the recorder ...

I: You do?

Robert: ... 'cause we played it for a long time in the Philippines but here, in Regina, we quit in Grade 5 and you know we did a little in Grade 4.

I: But you've played the recorder before so that ...

Robert: I was hoping to get really good at it.

I: What would be your favourite song in school or do you have any favourites?

Robert: Uhm. I like the pieces in school that they sing - sing on television, you know, Broadway musicals, and stuff like "The Entertainer," I like that song.

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I: Oops, an interruption there. You mentioned also something about school music and I said we'd talk about it. You said something about it not being much fun.

Cynthia: Um, well, it depends what kind of songs we do, or sing, because I really don't like - strumming the ukelele because Mrs. M. rushes you with stuff. She expects you to know it off the bat so -

I: Does it take you a little bit longer to learn the music?

Cynthia: Depends - with some songs.

I: Do you like picking or do you like the chording?

Cynthia: I like the picking.

I: Do you? Do you have a ukelele at home?

Cynthia: No, I've got a recorder, though.

I: How do you like that?

Cynthia: I like it - it's fun.

I: You did quite well, the other day, didn't you?

Cynthia: I made some mistakes though.

I: Well, but you mastered the piece, didn't you?

Cynthia: Yeah, but ..

I: You were cross with yourself at first, but you got over that, and you really mastered the piece.

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I: I see. And what about school music. How important would it be?

Steve: Well, it depends whether I liked it or not or ...

I: Do you like playing in school or do you like singing?

Steve: I like playing better than singing.

I: And what instrument do you like to play the best?

Steve: In school?

I: Hmm.

Steve: The ukelele - the - uh - the recorder.

I: Oh, you like the recorder better than the uke. I wonder why?

Steve: I don't know - it's easier to play.

I: Is it? Oh. Have you ever played any other instruments in which you blow?

Steve: Uh, no.

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I: I see. But what about music in school? Music classes - playing the ukelele and the recorder and things like that.

George: Just really - like, it's not too important to me - just throw it away in a room - like, you could just throw it away and like it wouldn't make too much difference to me.

I: It wouldn't, eh?

George: No.

I: Do you learn anything about music?

George: From music class?

I: Hmm.

George: Well, like, you go and, uh, learn different songs and stuff and that's about it and how to play the ukelele and recorder.

I: But some of the things you learn you'd have to apply to the electric guitar, wouldn't you?

George: Yeah, like the ukelele and stuff.

I: The chords and how to read notes, how to make sure it's in tune.

George: Oh. I haven't got to that part - well, like, on the ukelele I can get it.

I: Can you tune the ukelele?

George: If I have to. I took one over - I took one home over the Easter holidays and it went out of tune and I got it as close as I could.

I: Good, and were you still able to play it and have it sound all right?

George: Yeah.

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I: Hmm. If you, going back to school music, if you had your choice, what instrument would you be involved in? Do you like the recorder better than the ukelele? I notice you're playing both this year. What do you think you like best?

Stacey: I can't really play the ukelele but I like it. I'm not very good at it.

I: What's the trouble with it? You say you're not very good - what aren't you very good at?

Stacey: The notes, like, I can't remember the notes - like, it mixes me up.

I: Oh, remembering the chords.

Stacey: Yeah.

I: Hmm. Well, but you can play some of the simple things. Do you find it easier to do the picking each note or do you like the strumming.

Stacey: I like the strumming.

I: You do. What about the recorder?

Stacey: I don't really like it that much.

I: Do you know why? Do you find it hard?

Stacey: No, it's so easy, like -

I: Hmm - it's really easy.

Stacey: Yeah.

I: Is it too easy?

Stacey: No.

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I: Okay, what about your music experiences in school, Vicki? What do you think of them? Are they different from your music lessons?

Vicki: Yeah.

I: How? Can you tell me? How, how would school music be different?

Vicki: You don't play the same things.

I: Hmm. Okay. What do you think of the ukelele and the recorder?

Vicki: I just like the ukelele.

I: Do you? You don't like the recorder?

Vicki: Well, not really (laughs).

I: How come? Can you pin it to any one reason?

Vicki: Well, sometimes when I hear myself I think that, like when I'm playing just with my class - I like it sounds really good, but, sometimes when you listen to another class it sounds sorta - squeaky.

I: Hmm. Hmm. What about ukeleles?

Vicki: They're fun to play.

I: Yeah. What about the singing - do you like singing?

Vicki: Yeah.

I: Yeah, uh, how is - is school music different from say - rock music?

Vicki: Umm - sometimes you don't sing the same songs, but you might want to (pause)

I: Hmm, anything else?

Vicki: It just seems different - I don't know why.

The last comment of "I don't know why" speaks for so many of these students who know that school music is unique to the school setting even if they are not able to describe why school music is different from music in the general sense.

The professional staff expressed their opinions about school music during the study in their daily activities. I attended several school assemblies throughout the weeks I was at Ashfield and I observed a considerable amount of musical activity as a regular part of those meetings. One particular assembly lasted almost two hours and consisted wholly of musical numbers from each of the classrooms including several special performances by the grade six students I was studying. The principal describes this situation in the following excerpt.

> I: Yeah. Uh, one, one question that may be difficult to assess but - what would you say is the state of music in Ashfield School? Generally? From your point of view?
>
> (pause - thinks)
>
> Principal: From my point of view - I sometimes have mixed feelings I suppose. It seems we are prepared for special things as opposed to music being a part of ... whenever we need to have something special we put on an extra - effort ...
>
> I: And it always comes off nicely.
>
> Principal: It always comes off nicely. So that tells me, music must have a pretty healthy condition here - or you couldn't suddenly -- have that net result. That it must be there, they must have skills, they must want to, or else they're so well trained that yes, they will behave to please, I mean, they will, they will, they, the, that's right, we do get a fine sound when we need it, if we need a choir, we get the choir, and the, as I say, the instrumental music, the ukeleles, the children can give wonderful performances. But it's on the day-to-day basis that I think maybe - eh - that concerns me - but on the overall I suppose I'd have to say the music at this school is - eh - thriving.

During the initial phase of the study when I was able to spend most of my time in the classrooms observing the students I had been puzzled by the absence of references to music within the regular classroom activities. From my observations it appeared that music existed, not in the regular classroom, but in the music room at the end of the hall and in the gymnasium during school assemblies. When asked about the place of music in the curriculum of the school the following comments were made.

> I: I guess my first question is with respect to music in the classroom, in general, and how you feel about the music program as part of the ...
>
> Mrs. S. I'm not at all musically inclined.
>
> I: Have you, have you ever taught your own music?
>
> Mrs.S.: When I taught my own music I just put a record on and "kids sing" and the kids had to sing, and that was a - we had fun, you know, so with Mrs. M. here it's really excellent.

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> I: What do you feel is the importance of music in the curriculum? What place should we give in to it?
>
> Mr. J.: You mean as far as skill as opposed to serious - yeah.
>
> I: Yeah.
>
> Mr. J.: I think they do need a working knowledge - definitely - otherwise you know, music then is all - all as it is, is appreciation after that, and you have to give them the basics. OK.

I: What's the best way to go about that?

Mr. J.: Hmm. I don't know - really. You may know that my music background is zero - I never even got any in school - which I've - you know - I've tried to pick up some, like with Marge and that kind of thing, but I, you know, so I'm not - you know - wouldn't -

I: But what do you attribute your experience to, in school? In terms of going through twelve years of school and really coming out with very little in terms of a basic knowledge of music.

Mr. J.: As far as music? Yeah - you know basically, the only thing that, that I, as I went through, was, you know, you got up and you got a chance to sing at the - at home or whatever it was --- and ...

I: At the concerts.

Mr. J.: Yeah, and that was about it. And that was a group participation thing and it didn't matter how good you were or what have you so it was - because they wanted everyone to participate. They couldn't be critical or anything like that.

I: What about actual musical knowledge, though, did you pick up anything in terms of, of basic music concepts - the same as you would pick up basic scientific concepts or math concepts?

Mr. J.: Oh, possibly, but I wouldn't, I wouldn't attribute any of it to school.

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I: What do you see as the role of music in the elementary school?

Mrs. M.: Well, I think it should be treated with as much seriousness as any other subject which I don't think it is - well we know it isn't and I would like to see the learning - the pattern of learning go on in a sequential order without anything stopping it - without anything coming in its way. And I would everyone to - I would like the children to see it that way too, that we're learning a discipline and although it can be enjoyable it is still a discipline. Does that have anything to do with what you asked me?

I: Yes it does, it does. How do you see that sequential development? Do you - are you seeing it in your work?

Mrs. M.: I'm just starting to see it. In grade 4 - the Grade 4 class now come into recorder playing as smoothly as could be and we had no problems, everybody knew where the intervals were because they've had three years of singing with Kodaly method and they knew - there was no problem ever with rhythms or simple terms - this sort of thing. We were able to proceed into that hands laying hands on an instrument with no problems, with the written thing - written thing -

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I: ... but, what are some ways we could salvage those children that feel they're unmusical and feel they don't like music? Y'know, they don't develop those attitudes, quite so strongly towards math or science - or maybe, do they? Are they just latent? Are they not ...

Principal: I think they maybe do, except that we have ... 'em ... they see that they have to do math and they have to do science and we haven't quite convinced them they have to do music and yet, they do music all their life, whereas science and math have long stopped and yet we don't put the same emphasis on the importance of ... and I think that we've sort of conditioned ourselves to that - I mean, in the home - it's not that important that they listen to music eh - their parents have grown up that way - if it isn't important to them the children don't think it's important - so it's something you don't have to do. I think maybe - this is certainly a humble opinion - we really have to let the children be involved more and that's why the need for daily music - that's - it's a part of the daily programme, that, yes, music is just as important as math, I don't think we've really given it that importance.

I: No, hmm, hmm.

Principal: Are you then suggesting that we, perhaps we - compartmentalize music as a subject area too much. I mean, we do with all the subjects too much -- we particularly do with a specialist ...

I: Hmm, hmm.

Music acquires a special status the moment the classroom teacher deems himself or herself unqualified to teach it as a school subject. Both Mrs. Smith and Mr. Jones spoke freely of their inability to be responsible for the musical instruction of their students.

I: Have you ever been in a position in a school in which you had to be responsible for the musical instruction?

Mr. J.: No.

I: Never.

Mr. J.: No.

I: Because Phys. Ed. is your specialization (right) that's generally - you've been able to make trade-offs.

Mr. J.: Yeah.

I: Do you have any opinions on the, on the merit of having a specialist for such areas as music and Phys Ed., and, if you do, what's the difference between having a Phys. Ed. specialist and having a music specialist?

Mr. J.: Well, I don't know whether there's much difference - there's the same advantages in both. I couldn't see - you know - a great deal of, you know, of difference between the two, you know, obviously, the main thing is quality of program - that's what you're looking for, you know, the person who's not qualified or doesn't have the background obviously can't do as good a job.

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I: What makes people say that they're not musical?

Mrs. S.: Well, when I was at school - that's about a hundred years ago, I had a Mrs. Ireland who was teaching singing and I remember they'd say - which shows, you know how important it is when - "Innis, you just mouth the words. Don't sing". (laughs)

I: She said that to you?

Mrs. S.: Yes, I can remember it.

I: How old would you be?

Mrs. S.: I'm not - I would have been about thirteen maybe - fourteen.

I: And how did you feel?

Mrs. S.: Maybe a little younger. Oh, I felt terrible, because I used to enjoy - it seems I was louder than the rest of the kids. I still remember that from my school days - "mouth the words."

I: What effect did it have on you?

Mrs. S.: Well, I don't like music - that was it ...

I: That was it ...

Mrs. S.: Yes, I didn't take music after nine - I think I was around grade nine - in fact we called in five and six, A and B.

I: What about the Arts in general? Do you consider yourself to have any appreciation for Art? Music?

Mrs. S.: That was another waste of time. We were strict back home, you know.

I: What was important?

Mrs. S.: Math and Reading and Science.

I: What about your own musical training? Did you ever have ...

Mrs. S.: No, I never had ...

I: ... not even in your Teachers' College?

Mrs. S.: No, we had singing at school. At Teachers' College I didn't have any music - none whatsoever.

I: Is that right? Oh, that's interesting, and in university?

Mrs. S.: No. No music whatsoever. It was a waste of time - considered a waste of time.

I: On what, on what grounds would you say, it would be considered a waste of time? Were people not expecting the general (no) - classroom teachers to teach music?

Mrs. S.: To teach music? No. You did it in your free time. Yes ...

— — " — — " — — " — — " — — " — — " — — " — — " — — " — —"

I: So, you're a listener?

Mrs. S.: Yes, I enjoy that.

I: What about symphony concerts and things like that?

Mrs. S.: Yes, very much so.

I: Opera?

Mrs. S.: Yes, lovely Italian opera. We used to go - we used to have season tickets to the Italian opera every year. Yes. They used to come to Egypt. Oh yes, Aida and Madame Butterfly - yea, yeah, we enjoyed those, yes.

I: Why is it that children today seem to turn that kind of thing off?

Mrs. S.: They don't hear it enough.

Where do children gain exposure to a wide variety of musical styles? Mrs. Smith appears to have developed an appreciation for music in adulthood; however, the following excerpts suggest that the home environment is considered to be very influential in developing the child's musical interest.

I: What would you assess as the - general ability of your Grade 5/6 class in terms of music? Would they - would this year be kind of an average group or do you think there are some kids there that are better than others?

Mr. J.: Ability-wise, you know, there's a few that are, that are good. There's, there's, you know, a generally average ability I would say. I wouldn't call them low average. They have - socially, they're a different group, in that, they feel inhibited about singing quite a bit. They're really not - but as far as capability they all ...

I: Where does that come from?

Mr. J.: I don't know.

I: Does it come from one or two kids that ... and (well) does it spread as kind of a social thing or (yeah), or is it ...

Mr. J.: A lot of it's from the family.

I: You think it's from the family?

Mr. J.: Oh, sure, it's from the home. You know, I don't want to separate anyone but, a lot of the homes, - you know, generally aren't - either are not interested in music or don't consider arts and those kind of things as important or as important.

I: ... perhaps not even as important as Phys Ed.

Mr. J: Yeah, oh, sure. There's a lot of people that put Phys. Ed. up (or sports) before - well any sports before anything, and then comes school work and then music and art and those things are 'way down below that, you know.

I: So it's a societal thing, I guess ... in many ways.

Mr. J.: Yeah, I think a lot of it is. Yeah (hmm).

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I: What's the influence of the home in all of this?

Mrs. M.: Well, it must be tremendous, because I find this more with my choir than within teaching elementary school. Everyone of those children has this royal jelly fed to them at home. They've come not with a very good singing voice but with a definite purpose and a love for music and an aesthetic awareness. And that's a special group I think and you found the same in your University choir that those people were there for a different reason than the children here come to their classes. They come because they're sent down here and half of them enjoy it and want to learn something about it and want to have a magic moment or two you know - what makes the hair rise on the back of your arms. The rest of them don't ever experience it and yet yesterday, for example, I was playing - I had a lesson with Grade 6/7 at McNiven on fanfare and processional - fanfares and processionals - and I played the "march" from Aida and - there (gestures) was just - I loved the look on some of their faces. And I had it good and loud and it was a good stereo. But the one boy had his hand up the whole time - through the whole thing - irritating me - oh, my. And he said at the end, "But, I'm not into this."

The next series of excerpts present some of the frustrations that exist for both the music specialist and the principal who is responsible for the overall school program.

I: If you could make changes in the school program, what kind of changes would you like to see?

Mrs. M.: The school music program? Well, I'd like to see everyone get one hundred and ten minutes a week. Then that's - everybody else wants more time for their discipline too, so that's probably never going to happen. I would like - what would I like? I don't know what I'd like. I'm pretty happy with things (laughs). I'd like to have more support probably from the teachers. I don't like to have to discipline and I find my voice rising and here I am like an old fish-wife and, and I'm supposed to be - this is supposed to be lovely and serene and beautiful and how can it be beautiful when there are discipline problems.

I: Is it?

Mrs. M.: Lovely, serene and beautiful? Hardly ever.

I: Is it supposed to be? Or is that just an assumption that we make?

Mrs. M.: Maybe it is an assumption, but I think that, if you had someone supervising and you didn't have to think about that, I think it would come together a lot better, because music teachers - if the music teacher is filthy-tempered and snarling three-quarters of the time, it's so unhappy for everybody and you can't - who can sing and be happy. Who can concentrate on anything?

I: But where does that come from?

Mrs. M.: The bad manners? You mean the lack of attention?

I: Yes. Is it because, is it because they come from their own classroom and because they don't see music as a very high priority item and they go down to the music room that they have less - some of the bad manners tend to come out, because they're out of the presence of their classroom teacher?

Mrs. M.: I think so - even the walk down the hall will do it. I found that at another school. When the Grade 8s went through the whole length of the school to this portable classroom where I was, all by myself, and they literally fell in the door and from then on, it was agony. I almost quit teaching. It was my first year back and I was just shocked at the time. But it was the walk - yeah, you're right - the liberation of leaving the classroom and walking down the hall, coming into a situation which is different from their own class and in the other classrooms. I have just chairs and music stands. Then it becomes a social occasion. There's a lot of - you know - they want to talk - it's recess talk and there is this sense of - really - freedom and I never have been a good disciplinarian. They feel this in me, I know - "Oh, we can get away with this." And because I am going to try and keep them happy while we're making music. They know that they can test me as much as they will and a lot of them will get away with things.

I: So in many cases ... they'll do it, they will test ...

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Principal: I think if the music specialist didn't have to operate in so many schools, there's too much equipment. If you're going to have ukeleles and records - somewhere - the classrooms aren't large enough to store each classroom's, they have to share for one thing, so - eh - in the music room everyone knows the place the ukeleles are kept, it's more time-efficient, I think, to have the room. But I would like some of what happens in that room to go back to the classroom and unfortunately it doesn't happen. They sing that 1/2 hour, and that's the end, there's no music coming out into the hall from any other area which really disappoints me - or - I feel badly about it because I think music is so vital to every single day they're in school.

I: I haven't asked the teachers but - what do you feel is the teachers' responsibility when there's a specialist involved in part of the curriculum? What is the classroom teacher's responsibility to that, to that, area?

Principal: Well, two things, first of all, I think the music specialist could play a better role if the music specialist didn't come to the school as one who gives the teachers preparation time. The minute the specialist is hired to give the teacher preparation time, the teacher says, "all right this is my time to do my thing, I don't have to be a part of this." If they could eliminate that I think the specialist would play a vital role in the school, for then the classroom teacher would accompany the students, she could go back to the classroom and be aware of what they are doing there and then incorporate it into her instructional programme in the classroom but this is not what's happening and on rare occasions when a production is coming up and the classroom teacher feels, well I have to make costumes and they're going to be singing this, I'd better go down and see what is going on - and therein I think lies part of the fact the specialist programme is not too successful.

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I: What would you say is the biggest challenge as the specialist coming into the school on an itinerant basis and not living in the school? Would you rather be attached to one school and just do it?

Mrs. M.: Yes.

I: What's the - what's the - what is the difference?

Mrs. M.: Do you mean having my own class myself, for example, having a Grade 5, for example, and taking music with a couple of other classes? Well, you have much more of a sense of belonging if you have children that relate to you - that you're their own - that - to whom you're the sun, moon and stars, you know, as every teacher is to their children. And I'm just an extra person.

I: Do you have - do you get that feeling frequently?

Mrs. M.: I do with ...

I: From the children or do you just - or is it a professional feeling or, or you know ...

Mrs. M.: I don't know, it depends on the day and the attitude of the kids. If I've said something which was contrary to what the other teacher has said, well, then they rally to her side, of course, because that's where their first loyalty is. You don't have the loyalty of them, until, you perform with them.

I: So performance is ... a bond.

Mrs. M.: Then there's a transference of loyalty and there's a bond, yes, because you want - with one class that I have this year, we've gone out to play our ukeleles. At McNiven, they've gone to quite a few things and we have this very particular bond, and it's wonderful. But if we didn't - hadn't done this performing - it, it, this music is just something that happens twice a week with this other babe (laughs).

I: What about staff cooperation. Is it, generally - you know - take my class off my hands for half an hour or (yes) three-quarters of an hour?

Mrs. M.: The other day in a school which (shall remain nameless) [referring to this school], I was talking about doing this school song for an event that was coming up and I said that the teachers could practice the song in the classroom and the teacher said, and the teacher in question said, "We could do the words." The children are perfectly capable of singing but they're afraid to have them even sing that one song. There's absolutely no carry over - there is in one classroom where I teach but the teacher hasn't any idea of what I'm trying to do with the Grade - this primary class, so they sing out of tune. And they sing a lot, she does a lot of music and it's all out of tune, so when they come to me I work a lot on tone - matching, and so on, and they find it very boring because they're flashing through six books in a music period and singing sis-boom-bah stuff all the time but they're not singing [at all]. So she says, "Well, I'll carry on with this song and that song while you're gone." And this is supposed to be this dove-tailing (yes) in or whatever it is.

I: And it's not working.

Mrs. M.: But it's not, because we don't understand each other. So actually, it's, that's no, that's worse ...

I: If that were working, would it be helpful?

Mrs. M.: It would be wonderful.

I: If you could have the classroom teacher come down with their class to the music room ...

Mrs. M.: Yes, that's the ideal way ...

I: And, and, just to sit there, even if they were working on something else.

Mrs. M.: That's the way we tried to - to - ideally, this is the way we were headed, but we've, because the music itinerant program started at the same time as the idea of time-off, as you probably know, the two were lumped in together but as one of my colleagues said, if it hadn't been for this one thing we never would have gotten into the schools as music teachers so, we can't complain about that. But on the other hand, we will never have this cooperation that we hope to have - I don't see it ever happening ... and ...

I: You don't - you don't think that from now on - you know - is there some way of cracking that and breaking that down?

Mrs. M.: I don't think so.

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Principal: I do think whenever the teacher, the classroom teacher in involved with the specialist, whatever it is, children feel it is important. But if their teacher isn't involved - it isn't important to her or him, why, why should I do this - it's not so important because when we go back we're going to be doing our social studies and our spelling, we'll never have that again.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: I'm just wondering if having the classroom teacher accompany them to the music class and bring their work with them, even if they don't pay very much attention to what's going on ... just their presence.

Mrs. M.: It makes a world of difference especially when a teacher is - looks interested and pleased. May I use names? Shall I use names?

I: Sure.

Mrs. M.: Well, Mrs. S. came always. She still does most of the time and she sat - she had an especially - they're pretty wild, some of those kids - not with her, of course, because she's so calming. But she would sit right in the middle like a mother hen and have the sound coming around her and it didn't matter what they sang, "Oh, that was lovely," she'd say when they'd finished, and they looked to see how I reacted to how they did it and how she reacted and we had an absolute love-in throughout the whole year. And if she comes, whenever things sort of get out of hand then she comes and she says "I want to hear you sing." Well, how could they refuse her their best effort? They're just so crazy about her. And this, this beaming at everyone, oh, ...

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: Do you ever accompany the class down or do you use it mainly as ...

Mrs. S.: At the beginning of the year (you do) ... I used to accompany the class every single period ...

I: To give her help ... in getting going (yes) ... for their benefit as well.

Mrs. S.: Yes, otherwise the goofers would goof and spoil it for the rest of the group. You have - you find one or two in every classroom.

One final excerpt is presented at this point because it describes, in a general sense, the status of music as part of the legitimate course offerings at Ashfield School.

I. What do you think is the meaning of music to kids? What does music mean to the kids, just from your general experience?

Mrs. M.: I don't think they think about it at all. I think it's - I don't think they ever, well it's not to say that some of them don't but I think most of them don't give it any thought. It's something that happens. In school - you learn some songs and they're inundated with it, as we know, all the time outside of school. I don't think we could generalize maybe because there are other people who go out to music lessons and to whom it is everything, like, the violinists and the pianists, but for others, I think it's just a thing that's just there, like, the trees, but without much conscious thought, unless they, unless it's such a boon to them and such a comfort at home listening and such a joy to take part in,

> I don't think they think about it much because I don't think their experiences at school are exciting enough. I did find when I started the ukelele thing here, and at a couple of schools, that we had some very exciting moments when they found that they could do this kind of neat thing and we all sang together and it sounded terrific and I would see this look which I call the aesthetic awareness look, you know, this kind of a delightful surprise in their eyes. We had lots of moments like that and I think sometimes they feel that with singing, but not that many times. I don't think they give it a lot of thought. I'm probably all wrong (laughs).

The data presented under this variation have focussed on student views about music in the life-world of school. Those data have been accompanied by a series of excerpts from interviews conducted with both classroom teachers, Mrs. Smith and Mr. Jones, the principal and the music specialist. The following variation will present data on the role of music in the home.

2. Music at home. The data reported in this portion of the presentation are restricted to the comments of those students whose parents were also interviewed. Parental comments will be combined with the student comments in order to show the views of both parent and child in a number of areas.

The parent interviews were conducted following the student's completion of the laboratory phase of the study. This series of interviews was intended to be informal conversations, although a set of guiding questions was used to initiate the conversations. I found a high level of interest among the parents with respect to the study and the methodology being employed. All of the participating parents appeared to appreciate parental involvement in the data collection process.

The data are presented again as a series of direct excerpts from the interviews. In order to present the views of both students and parents the data have been sorted into six minor variations that tend to follow the guiding questions of the interviews: the importance of music in the home; parents' perceptions of their child's early development in music; listening practices in the home; musical lessons; the role of performance; and participation in the musical life of the community.

a) The importance of music in the home. The statements that follow are opinions and comments, for the most part, of parents since the students were asked a more general question as to the importance of music in one's life.

> I: What would you say is the importance of music in your home?
>
> Maurice's mother: I don't think it's a very big part because, neither his father or I play any instrument. His father would love to and - to play music but he never had the opportunities when he was a child, and I refused the opportunity when I was a child.
>
> I: Oh, really.
>
> Maurice's mother: I loved to sing and I was in the choir but I didn't - I never had any desire to play an instrument and so the musical training they have is due to their father. He wanted them to have it and they got it. But, Aaron does it - he likes it and he's in the church choir, the junior choir - his own idea, not ours - we never promoted it at

all because we just didn't. The other kids wouldn't do - (laughs) - you know we haven't thought of promoting it yet - we may have - his dad might have bugged him a little bit later, but we hadn't even thought of it. He just came home and said, "Mom, I want to join." And, of course, we were more than delighted that he wanted to ...

I: Sure.

Maurice's mother: ... and he really likes it.

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I: I see. Oh. What would you say is the importance of music in your home? Does it have a high profile or moderate? Low?

Karen's mother: I suppose moderate. Not high profile - no. Karen has taken piano lessons and she hasn't liked it. The last while it was a fight at the time to get her to practice until I said, "Karen, if you hate it that much if you will tell your teacher that you don't want to take any more lessons, you can quit." It took her about six weeks to get up the courage to tell her teacher ...

I: But she did.

Karen's mother: ... but she quit. She just - it was just a fight all the time and I was getting really frustrated.

I: Have you had any musical training yourself?

Karen's mother: Yes. I have my Grade Eight Royal Conservatory.

I: Do you really? Piano?

Karen's mother: Yeah.

I: Do you use it at all?

Karen's mother: (laughs) some. I didn't have a piano for the first - see I had a piano up until the time I was in Grade Twelve and then when I left home I didn't have a piano and we never got a piano until I'd been married for five or six years so, I was without a piano for ten years and you lose so fast - it just goes out the window.

I: Do you ever sit down and fool around with it?

Karen's mother: Oh yeah. I play - I play with my, you know, play tunes the kids like - I don't play well by ear. It was all drilled into me, you know, Royal Conservatory and that's all I did - no fun - no fun music at all which I really resent and regret now. In fact, that was one stipulation that I made for my kids for piano lessons, that I wanted them to learn something they would like, you know. I wanted them to like their music and somehow - they just never got to the point where they liked it.

I: How about your husband?

Karen's mother: No training at all. No.

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I: Do you play?

George's mother: Uh, well, I doodle around on it (laughs).

I: Sure you do.

George's mother: Well, no, I played - I played accordian when I was younger.

I: Did you?

George's mother: Yeah, so I go down and I can play the piano, myself.

I: And your husband?

George's mother: No.

I: What would you say is the importance of music in your family life?

George's mother: Huh - gee, I don't know how to answer that one. You know, I would like to see the kids taking piano - it's probably because I enjoy music myself.

I: You do - just as a - as a ...

George's mother: Just as a - for your own enjoyment.

I: Right. You listen to records or radio or -

George's mother: Yeah, well, the kids do to a lot of records. I don't (laughs).

I: But you enjoy having music in the home?

George's mother: Oh, yeah, oh yeah.

I: Um, what, what - if you were going to assess your record collection, would you say you have a large record collection or small or - medium size - or?

George's mother: Oh, well, I suppose maybe medium size. Like, the kids - they've got lots of records.

I: They have lots of records?

George's mother: And they're mostly in the rock type thing ... that ...

I: And what would your taste be in terms of records - what would you appreciate now if you were going to sit down -

George's mother: Mine would be the western (laughs).

I: Country and western.

George's mother: Country-western music, yeah, I don't go for - like, I enjoy listening to this rock - you know, records that the kids buy - you know, but that's not my taste in music.

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I: What would you say then is the, just in your home-life, is the importance of music.

Jackie's mother: Very, very much. It's something I enjoy. My husband has a big job. He's been spending twenty-two hours a day working but music to him - John isn't one to sit and listen to the stereo or records whereas I am, but I think with him it's more of a time thing than anything because he certainly isn't sitting in front of the TV either.

I: No. No. And you took training as a -

Jackie's mother: Yes, I have my Grade Six.

I: Oh, do you?

Jackie's mother: But I don't play. I sneak down now when Todd isn't home. I would never want him to hear (laughs).

I: And go through his books.

Jackie's mother: Because I was determined, you know, when we got the piano for the children, I thought, "I'm going to get back there and get back," because when you have your Grade Six, surely you've got something. But I don't like it any better than I did - no - I don't like it.

I: Did the same childhood things come back to you?

Jackie's mother: Hmm - that's right - mom sitting there with the fly swatter,and you get that practicing done. But, you know, I was at a situation where I played in church during my high school years and then she said, "Oh, if you don't want to take lessons any more you can quit." And I quit - which makes me happy with Jackie - because I've told her this, except she doesn't want to quit, so ...

I: That's good. What about your husband? Did he have any musical training?

Jackie's mother: I think - he tells me that he started lessons and his parents went away on a vacation and he told the teacher that his parents said he could quit and - (laughs) see and I think that was three lessons later (laughed).

These statements indicate a certain regard for some level of performance skill in playing a musical instrument. Music is perceived as something you do in order to achieve a full appreciation of it as an aspect of life. The following statements reveal a slightly different view as to the importance of music in the home. There is more acceptance of being a consumer of music.

> I: Yet, could you just make a statement about how important you feel music is at all - in a child's life - or?
>
> Alice's mother: Oh, vital. I think music can, you know, it interprets into every phase whether it's emotion, whether it's, as I say, a release, it's a - I mean there's rhythm in music and there's rhythm in everything, so I find music very important.
>
> I: And, and she doesn't need to be encouraged to do musical things at all.
>
> Alice's mother: No (laughs), I mean, I've never thought of encouraging her just suddenly it was there, it's a part of everyday living. I've not really made an effort in any one direction either to stop it or to encourage it - it's just there.

* * *

> I: Can you explain to me and tell me just a little bit more about why you do enjoy classical music more than you would enjoy rock music?
>
> Alice: Uh, I'm really - I'm not sure really. I guess it's because, like, when I was little we didn't have - like we didn't listen - I just kinda grew up with classical music and ... different things like that.

* * *

> I: I see. How important are friends' opinions in - in influencing you towards one kind of music.
>
> Alice: Well, I found when I was younger that I was very influenced by music because at home - we didn't - I listened to music but I really didn't enjoy music at home except when I went over to my friends' house and we put on a record and sit down and talk or something. I found out that was very enjoyable.

I: Do you always agree with your friends on what's a good song?

Alice: Not any more. I used to when I was little - just kinda enjoy it because it was there to listen to except now I find that some of the songs that my friends like I just don't like at all.

* * *

I: I see, hmm. What would you say is the importance of music in your home? In your family life?

Alice's mother: Hah - necessary. Ah, perhaps more for background but my husband uses it to get rid of frustration, to get rid of anger. He believes, of course, that music is calming and so (laughs) when things get really out of hand - "Hey, let's just sit down and listen for a minute" and so there's a tape or record put on.

I: So that there would be music in the home quite frequently.

Alice's mother: Oh, a lot. A lot, yes, definitely.

I: And do you play instruments at all or do you have instruments in your home?

Alice's mother: We have an organ - my husband plays by ear - I can read music. I play a certain amount, but I'm not a great pianist or anything like that.

I: Oh, can you? So you took some training in your early years?

Alice's mother: Learned to read music and then that's just been self-taught since that time.

I: Oh, really.

Alice's mother: Although, again, with my husband's people, they tend to play the guitar - "Red River Jig" kind of thing - the accordians - it was by ear again. They're not - it just sort of seems to be that's there - it's built in - they have it and they do it.

I: But you did take keyboard?

Alice's mother: I did, yes.

I: About how long?

Alice's mother: Three years.

I: When you were a child?

Alice's mother: Very young. Yes, six through nine.

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I: How important is music to you?

Scott: Well, it's not really a necessity, but it's nice to have. Like, just if you're - don't have anything to do, you can just turn on the cassette recorder or a tape -

I: Do you ever sing when you're walking to school? Or sing when you're out around on the playground or anything?

Scott: Yeah, sometimes.

* * *

I: Sure. What about musical training in your life? Have you had musical training or just a musical environment?

Scott's mother: Just piano.

I: Piano.

Scott's mother: And dancing. I did both of those.

I: I see. But do you continue the piano? Do you play now?

Scott's mother: Oh, as I say, we have the piano and I've lost a lot - I mean I can still read music but you know your fingers get stiff and, I tend not to play very much, you know. Once every two weeks, maybe, or something.

You'll hear me on that. It's more - I'm more a listener now than a participator as well.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: What would you say about music in your family? Is it important to your family?

Patricia: Well, my dad, he took accordian when he was young, but he never really got time to go any further in that. My mom never had any musical - uh - organization because ... uh ... my grandpa was a farmer and my mom - grandma was a school teacher and they never had any training either, so ...

I: But, they're making sure that you do.

Patricia: Yeah, they want us to because they think it's important.

* * *

Patricia's mother: Well, we always have had a lot of, you know, records and things like that in our home. I'm not particularly - like, I like to sing and I like music but, I'm not adept to any instrument. My husband is - has played the accordian but he's not - you know, I suppose we just didn't have the opportunity when we were young to develop our skills but - you know, but both of us can carry a tune in a fashion (laughs). We've always had a lot of records that were in tune with the times and that sort of thing. You know, I think probably the Irish Rovers type of music.

Scott's response shows that he assumes music is a natural part of his life. He doesn't give it too much thought because it is present whenever he wishes to express himself. His mother still expresses her musicality, and although she recognizes the loss of skill, she is not apologetic about her consumerism of music.

Patricia's explanation of the importance of music to her family coincides with her mother's comments as to why she and her husband are consumers. The mother's comments verify Patricia's in the reference to the father's accordian playing.

b) Parental perceptions of their child's early musical development. Several of the parents were unable to recall whether or not they had noticed early signs of musical development in their offspring. The following comments reveal some of the ways these parents would assess early musical ability, including both description and comparison.

> Karen's mother: Oh, I suppose that, when she was really little, we used to sing and play games, but nothing really out of the ordinary.
>
> I: She didn't take - Suzuki.
>
> Karen's mother: She never took - no - we lived in Yellowknife at the time - when she was really small and I babysat other children and so - they were smaller than she and we played lots of games - singing games, but she never had any lessons - any formal lessons until she was in Grade Three so she was probably seven - eight years old I guess.
>
> I: What about singing or cooing or that kind of thing when she was young? Did she show any musical signs that would make you think, "gosh, this kid is musical?"
>
> Karen's mother: No.
>
> I: She didn't.
>
> Karen's mother: No. I can remember that she used to dance to radio music in her crib when she was really small. You know - dance - move -

I: Respond.

Karen's mother: Yeah - she liked - she liked radio music even when she was really little and she probably likes radio music more than any of our other children.

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I: Was she the kind of child that, that you felt was musical from the beginning or ...?

Alice's mother: I wouldn't call her musical - not really - uh, like, she has no desire to play an instrument, but, at the same time she has a respect for music, I mean, there's nothing - she will listen to a wide variety of music but she tends to go back to the classics and to more background kind of music rather than a participative kind of music.

I: Isn't that interesting? And has she always been like that?

Alice's mother: Always, well, as I say, she'll start, you know, in a very young youngster, starting with the, the pounding and the percussion instruments, but, would soon stop when she could hear that it was not the things she had been listening to - you know, make the attempt and not has made the same way - stop.

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I: First thing is, a little bit about George's early development with respect to musical growth. Did he show signs of being musical ever, as a baby or responding to music in any way?

George's mother: Uh, yes he did. He always had, you know, when the TV was playing, even when he was younger - he was just wiggling and moving. He did take piano lessons in - I think it was Grade 1 - that he had taken piano, because he really, and he did really well in it, but only his attention span wasn't very - long enough for him to sit - because I know the music teacher he had, she was really, you know, pleased with him and he was - picked it up very quickly - more so, like - our daughter took music too, and you know, just the comparison between the two of them - that - he was - could read music right away, practically.

I: Is that right. What about his earlier - when he was a toddler - did you notice him, you know, jumping in the crib when the radio was on or music was on or, or singing with the TV or anything like that?

George's mother: I can't remember - not really - no -- I don't think so -

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I: Can you describe the differences from a mother's point of view?

Jackie's mother: Some things - well, like, even as an infant, Todd could sit in front of the radio and you could see him sort of banging his hands, you know, it seemed to me, of course mothers seem to think their children are - so brilliant anyway (laughs), I don't know whether he was or not. And Jackie of course was a child that was out in the world from the time she could walk. She wasn't one to sit and entertain herself at all.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: I was wondering if you could just tell me a little bit about Scott's early development with respect to musical growth. Now, he's obviously musical; there's no question about it. He sings beautifully, and ...

Scott's mother: feels it.

I: Yes. It's there.

Scott's mother: And always did.

I: Always did.

Scott's mother: Always, right from the minute he was born - maybe before that, in fact, you know, there's all these things of - uh - interuterine development that are being done, and again with music and this kind of thing. I'm - I was brought up in a musical - with a musical background. I'm - unfortunately not quite as talented as he was, and maybe didn't have the opportunity to develop it. His father, in fact, was a - a beautiful - well, I have to go on his word because his voice changed and he's not now - but he was a beautiful soprano singer at Scott's age, so he comes - he's inherited it. You know, really, but music plays a big part - even in just listening - in our family. The first personal - I mean he was always quiet as a baby with music and that kind of thing, but the first personal contact that I can recall was the - homecoming - '71 Jim Roberts did a "Saskatchewan". Scott was given that song because he picked it up on the radio - he paid attention to it just on the radio - he was born in '70 - you see, so he - for his first year birthday he was given a little 45 by my mother - his grandmother of this and that - we still have that record, but you can hardly hear it anymore. It just was played. And he'd stand there and he'd bounce up and down because he wasn't quite walking and he'd stand at furniture and dance, you know, he was bending his legs up and down. And it was "more, more, more" - that thing just got played over and over and over again. That was really the first thing that we realized that he's really tuned into music, you know, because he was - he danced to it and then by Christmas, which was just - his birthday is October, so he was just a year plus, he sang "Rudolph the Red-Nosed Reindeer" with Eddy Arnold - that was - that was Eddy Arnold was the record that we had him singing and, Tammy Wynette singing "Away in a Manger." He sang those even though in fact he was not audibly saying the words. To him, he was singing with them and he definitely had a - a pitch at that age even - yeah.

I: And a range. Isn't that interesting.

Scott's mother: Yeah, it really is, so it was obviously something that he was interested in and lived it, kind of. He was - he'd be in a - a - my mother goes into shopping - Woolworth's or Woolco or something and hears the music in the background. She's always saying, "Isn't that a nice piece?" I'm not as tuned into that, but he was, even from a little guy, he'd say, "Mom, there's that song." You know, at three years old. He'd always be aware of, and, and songs on the radio.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: How much do you listen to the radio a day?

Steve: Almost every day.

I: Every day.

Steve: Yeah.

I: What - in the morning or at noon or evening or at all times?

Steve: Every time.

I: You have your own radio?

Steve: Yeah.

I: What's your favourite station?

Steve: CHAB.

I: Oh, and what's the best time of the day for you to listen to music?

Steve: At night.

I: At night, hmm - do you ever listen to it when you do your homework?

Steve: Yeah, sometimes.

* * *

I: Anything else? How important are the words in pop/rock music?

Steve: Well, they tell more or less about the story or the song itself.

I: Do you listen to the words?

Steve: Oh, yeah, sometimes.

I: What songs can you think of that you really like the words to?

Steve: Uhm, Free-Frame.

I: Okay, that's a popular one isn't it?

Steve: Yeah.

I: Another one?

Steve: Uh - "I Don't Like Monday".

I: Hmm. Anything else - another one?

Steve: Oh, not really.

I: Okay. Now what about songs that you like that you really like the music to?

Steve: Let's see ... hmm ... The Police I guess.

I: Is that a favourite of yours? Who sings that?

Steve: What do you mean?

I: Well, who does that one? Not sings it, but ...

Steve: The "Police", like, the band "Police".

I: That's what they're called? And you like all of their music.

Steve: Well, mostly, yeah.

I: I see. Do you have many records at home?

Steve: A few.

I: What kinds of records would you have.

Steve: Uh, rock, I guess.

I: Do you buy them yourself?

Steve: Yeah.

I: Do you buy the long-play or do you buy the 45's?

Steve: The long - 33's.

I: Thirty-three's. Do you have a record player?

Steve: Yeah.

I: Of your own?

Steve: Yeah, stereo.

I: And you, and you, how much would you listen to those records - how often?

Steve: I usually listen to the radio 'cause sometimes I get bored of the songs, but, usually once a week, at least.

* * *

I: What about during kindergarten - would he come home with the kindergarten songs?

Scott's mother: Yeah, uh, although a lot of the songs - at a younger age - he's more - he likes them better now. A lot of the younger ones were too immature for him.

I: He'd already been exposed to them earlier.

Scott's mother: I guess maybe that was it and, and they were too babyish for him. He wasn't able to express that, but the songs that he seemed to dwell on would be ones with maybe a little - a little different story to them or a little trickier melody or something were the ones that he liked better, so I - I presume that that's what happened with him.

* * *

Scott's mother: Well, I can't take any credit
    at all, as I said, you know, he sang with us
    but it wasn't something that we taught him -
    it was just something that was there.

I: But you've nurtured him, and that's wonderful.

Scott's mother: Yeah, except you can always do
    more - you've got to find time, I guess, for
    all of these things. You have to figure out
    and get your priorities. He's, unfortunately,
    finds everything very easy and he wants to do
    everything, and as a result, except school work
    (laughs) and you have to, you know, you have
    to kind of keep tabs on everything you can't -
    you can't do everything you want to do so it's
    a little smattering of everything is what
    we've been up to.

c) Listening to music in the home. The following excerpts present the views of both students and parents. They show an awareness on behalf of the parents of their child's musical preferences as well as the kind of music that is listened to on a regular basis in these homes. The comments of some of the students are particularly interesting in that they reveal how knowledgeable some of the students are about current hit parade selections.

I: I see, and does he exhibit musical interest
    at home? Do you see him tuning in to a
    radio station or does he ask for records? or?

Steve's mother: Oh, he plays - he has, he has a
    record collection himself ...

I: I see.

Steve's mother: But, uh, you know, it's a very
    modern type thing.

I: How often do you think - how much interest does he exhibit in that? Does he often go to his room and listen?

Steve's mother: Hmm, oh yes, reads to music.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: What are your favourite radio stations?

Patricia: Uh ... CJME is pretty good, and there's this new one and I can't remember the name of it.

I: Oh, one - the FM station?

Patricia: Yeah, that one.

I: 104.9 or 105 or something like that?

Patricia: That one, yeah. I really like that one 'cause it doesn't have that "phone into this number." I don't like that. I think that's ...

I: You don't like the call-in things?

Patricia: ... no, I think that's not fair 'cause you know, it's sometimes not fair when you listen.

* * *

I: No, no. Isn't that interesting ... uh ... what about her listening to radio or anything like that at home. Does she spend a lot of time ...

Patricia's mother: No.

I: ... or is your radio on a lot or not? Would you say it's ...

Patricia's mother: Well, it's on but it's nothing we especially listen to ...

I: ... listen to ... what would be the station that you would most normally listen to?

Patricia's mother: Oh, I think mostly we would listen to CKCK and it's just on as background. We don't really sit down and listen to it.

— — " — — " — — " — — " — — " — — „ — — " — — " — — " — — "

I: I see. What radio station would you prefer to listen to?

Tracy: Well, I like FM.

I: Do you? What station particularly?

Tracy: 92.

* * *

I: What would you say is the importance of music in - in your family life? Is it - does it rate highly or moderately high or could you make an assessment of how much importance you give to it as a family?

Tracy's father: Well, as far as listening goes, I think it's quite high you know. I'd say the stereo music is on a majority of the time or on FM type of thing, you know. I would say it isn't that high as far as classical goes. It's more popular easy-listening type of things.

I: So if you were tuning to a station it would be an FM station, CBC or the new one or the CJME - or whatever it is CKRM.

Tracy's father: The new one since it's come on, and the other one - 92-FM before that. Very rarely the CBC one - there's never ...

* * *

I: All right. How much do you listen to music every day?

Tracy: Well, in the morning the radio is usually on and after school but - usually - I usually listen to it on some records too.

I: Oh, you have records at home.

Tracy: Yeah, but not very many.

I: What's your favourite record?

Tracy: That we've got?

I: Hmm.

Tracy: Uhm, I don't think I have one.

I: You just like them all?

Tracy: Hmm.

I: What - can you name some of the ones that you'd have at home? Can you remember them?

Tracy: Uhm, we have one by - we have Elvira (laughs) and some songs - a tape by Juice Newton and we've got the record Arthur and we've got a Blondie record and several ones just on music without singing - which are my mom and dad's.

I: I see and you listen to them sometimes too?

Tracy: Hmm.

* * *

I: What about records in the home? Would you say you have an extensive record collection or ...

Tracy's mother: I would say very modest.

I: And if you were buying a record what would be your taste - instrumental or choral or vocal or ...

Tracy's mother: I would say instrumental ones or vocal.

Tracy's father: More popular. The only ones she's been exposed to is singing at the Centre of the Arts - the Roger Whittaker and that type of thing. She's been to Hawaii, seen some of Hawaii, you know - other nationalities - that type of thing.

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I: What radio station would you listen to?

Jackie: CHAB, CJME - I usually listen to country ones.

I: I see - so you're not a great rock fan at all.

Jackie: Uh - uh.

I: Does that - does that bother you when a lot of kids at school are great rock fans?

Jackie: Well, sometimes, like, when they say - "Oh, this song isn't very good" I kinda feel, like, not very in the group or something like that.

I: Hmm. But you still like the other kind better?

Jackie: Yeah.

I: And do kids ever put any pressure on you to like a certain kind of song?

Jackie: Uh-uh. No, my friends take it - that I like one kind of song and they like another one.

I: Hmm, and you're happy with that.

Jackie: Yeah.

* * *

I: Okay. Are - is the stereo on quite a lot in your home?

Jackie's mother: No, I wouldn't say it is.

I: Radio?

Jackie's mother: Yes, but they're at the CJME stage except Jackie was telling me "you don't tell her I listen to CJME" - "I listen to CHAB or something" she said. Isn't that a Moose Jaw western station? She's not a western fan at all. The records she buys are, you know, she's not punk rock - neither one of them are. I think they've got too - you know, they've had enough musical training that, you know, they do appreciate good music, but, to me it isn't as good as what I'd like them to.

I: So, more the rock radio stations.

Jackie's mother: Yes, that's right.

I: Do they have radios?

Jackie's mother: Yes, both of them.

I: Both have radios. Do you hear her listening to her radio?

Jackie's mother: Yes, all the time.

I: All the time.

Jackie's mother: And she has her own record player in her room.

* * *

I: She told me that she really did like country and western music.

Jackie's mother: Oh, she did? Oh. Because you see -

I: ... and I found that interesting, and, I'll tell you why, and part of that is because of the tremendous social pressure on kids to conform to one style of music which, at this time, is rock.

Jackie's mother: Oh, that's funny, because my husband - you see - this is what I like - being - a small town person - I love the country and western music and so every so often the radio dial finds itself to CKRM, but they tease me so much about it that I pretend well, I didn't do that - I didn't put it on there, but I'm surprised she's never told me that.

I: So I asked her, I said, "Well, how - what happens when you are talking about music with your friends and you say you like this particular country and western song" and your friends say, "Oh, that's a dumb song -

it's a funny song." She said, "Well, they say that," so I said, "How does it make you feel?" and she said, "Well, sometimes it makes me feel like I'm not one of the group, but I still like it." And I thought that was a significant statement by a child who has decided that that's the kind of music - that's the style that she prefers even though there may be few times when she has the opportunity to really say too much about it, because the pressure of the peers would be too ...

Jackie's mother: And it's something with people that are music appreciators, you don't dare admit that you like it, you know this - and it's something that I always quite liked - it's quiet, it's usually got a story to it and not all of it, I can't say I like it all but some of the artists, I think are just fantastic. And I know Kenny Rogers is a favourite of hers and he's really country and western and the old Olivia Newton-John was pretty well - I like her too and Jackie and I will listen to tapes of hers but I can't stand the new ones that she's putting out now.

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I: How about the radio at home - do you ever listen to the radio?

George: Yeah, lots - especially out at our cottage.

I: Oh.

George: I have a little transistor radio and at nights when I'm not tired, I go and I listen to - until the ball - until I start to get tired then I turn it off and go to sleep.

* * *

I: And the radio is on at home a lot?

George's mother: Yeah.

I: And what station would you normally turn to?

George's mother: Well, the kids listen to CJME but I don't (laughs), I don't like that station.

I: No?

George's mother: No, we listen to CKCK or CKRM, but the kids - their radio's on, on CJME all the time. They- that's their station that they listen to, and it's probably because they've got this - you know, the rock type of music and stuff like that.

* * *

I: How, and this may be a difficult question - how much do you think George is influenced by his older sister's taste in music, or does it come from him quite naturally?

George's mother: Uh, oh, I think in a way he probably is influenced by her - you know, just a bit, with, like, the type of records she buys. And, you know, he enjoys this - all these different rock groups and stuff. So I imagine maybe he does - maybe there is a bit of an influence from Jody.

I: Does she share records with him or do they pretty well keep it separate.

George's mother: No, they share their records.

I: They do.

George's mother: He buys his own and she buys hers, then they - you know, they'll never both buy the same records - so that they each have one.

I: Right.

George's mother: They just kind of share them.

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I: Good. Do you have records at home? Your own or do you listen to the family records or what?

Alice: Oh, I have one or two records of my own, that I hardly ever listen to any more. And, but I mostly listen to my mother's records.

I: And what kind of taste does she have - Nana Mousskouri?

Alice: Yeah, she has a few Nana Mousskouri records, and Roger Whittaker and things like that.

* * *

I: You liked rock ...

Alice: Hmm.

I: ... but now you like something that's a little more ...

Alice: Uhm - a little more easy and flowing, I guess.

I: Do you get a certain feeling when you listen to some kinds of music?

Alice: Yes, like, some types of music, I - (sigh) - well, this is just a song and - I just listen to it and other music, I think, like, when I listen to other kinds of music, I just kinda sit back and just listen and it - I - kinda unwind and listen with the music.

* * *

I: Hmm. And a record collection. Do you ...

Alice's mother: We have records.

I: And what kind of records?

Alice's mother: Again, mostly easy listening. We have a certain amount of classics - Schubert, Mozart, those - you know, but light, not the heavy opera kind of thing at all. And we tend more, oh, oh, what would I say, Walter Delos Rios, more, oh, Scot Joplyn, things along that line. Just easy listening.

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I: Do you listen to music outside of school a lot?

Scott: Yeah - like, after school, I'll go home and grab a drink of water and go down in my kind of wooden fort I have in there and listen to tapes.

* * *

I: What kinds of records would you have in the home that he would have access to?

Scott's mother: He has really - access to anything. He tends himself to buy more rock -

I: Seems to be pretty normal for that age.

Scott's mother: Right, but he's, you know, we've had the whole gamut of children's records, right from, oh, the Walt Disney, and you know, the Mary Poppins, that to story telling, at, and he, I find that he's - well he gets a pretty broad exposure through us. And I've found that he has been asking occasionally to go into an odd classical which I'm pleased about. You know, he'll - we've tried to determine the difference between Beethoven and Tchaikovsky. He really likes Tchaikovsky - he's really - well I've got a Tchaikovsky and a Mozart Mania - I've got a tape of and he'll play that "Mozart Mania" over and over and loud, like he does his - his -

I: Rock music.

Scott's mother: Of course, that's the way I am. When I put on music I - the walls kind of start shaking so he's determined that that's okay to play loud like that. So he does too.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: How often do you listen to music at home?

Sara: Lots.

I: Lots. What does "lots" mean?

Sara: Well I listen to it almost every day 'cause in the morning I hear it while I'm eating breakfast and at lunch time my mom usually puts the radio on or I listen to my tape while I eat.

I: Have you a tape recorder of your own?

Sara: Yes.

I: Do you have your own tapes, too?

Sara: Yes.

I: Do you buy them or do you make them or what?

Sara: My brothers got a great big stereo set downstairs and after school he usually - before we eat - he puts that on and after supper if he's not busy he tapes a couple of songs for me and I listen to them after.

* * *

I: You do. Hmm, hmm. And, and do you have a stereo in the home?

Sara's mother: Oh yes! We have about three.

I: And - oh - and so there's a fairly large extensive record collection?

Sara's mother: Yes. There's, there's quite a variety of record selections in the home, and it's there - well not all that - my son has a very expensive outfit and he doesn't like her to mess around with it, but there's her own and there's ours.

I: Oh, she has her own. Yeah.

Sara's mother: Just a small ...

I: Yeah, that's right. She mentioned that too and she mentioned that he makes - that her brother makes cassettes for her too if she wants to listen to some of ...

Sara's mother: She likes some of his records and he'll tape for her - and she likes to listen to it when she's going to bed at night, before she goes to sleep and this sort of thing.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: You do - do you listen to it very much?

Maurice: Yeah, a lot.

I: Do you. What would you say a "lot" is? Can you tell me about a typical day?

Maurice: Maybe about forty-five minutes of it, anyway.

I: I see. Do you have a radio?

Maurice: Hmm.

I: Do you listen to that?

Maurice: Hmm.

I: What station?

Maurice: CJME (laughs).

I: Oh. And when - what is the best time for you to listen to the radio?

Maurice: Mmm - usually when I get up or -

I: In the morning?

Maurice: Hmm - or at night.

I: When you're going to bed or right after supper or what?

Maurice: When I'm going to bed.

* * *

I: Oh, you have a brother ... (yeah) ... he likes it. What kind of music does he like?

Maurice: He really likes rock (laughs).

I: Does he. Is he older than you or younger?

Maurice: Older.

I: Older, so you get lots of his music too.

Maurice: Hmm.

* * *

I: What radio station would you normally tune in to?

Maurice's mother: When you've got a teenager in the house? CJME, but we listen to CKRM or CK off and on but Sean keeps switching the station all the time (laughs).

I: Sure. And what would Maurice do now if you had the radio on and he came home at lunch time?

Maurice's mother: Oh, CJME.

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I: Do you ever have disagreements with friends about the kind of music to play or that you like?

Karen: Hmm.

I: When you have friends over do you listen to records or radio?

Karen: Yeah, sometimes. When I go to Deanne's house we always listen to tapes and stuff. They have a good rack of tapes.

I: You spend quite a bit of time doing that.

Karen: Yeah - plus we listen to it while we're playing or whatever.

* * *

I: What radio station would you normally tune in?

Karen's mother: We listen to CK and the kids listen to that too.

I: So it pretty well stays at CK.

Karen's mother: And I don't even notice the twins changing it, like, I notice that a lot of children that I teach listen to CJME but, I suppose, that we really don't take a lot of time or don't spend a lot of time listening to the radio. It might be on and it's on in the morning and it might be on at lunch time and that would be the two times that Karen would hear it and she might listen to the news at supper time and maybe it's not on.

I: What about records?

Karen's mother: Karen is becoming interested in popular music in tapes and things or modern -

I: More rock-style?

Karen's mother: Yes, yes.

The foregoing statements indicate the availability of musical listening opportunities in the homes of these students. Stereo equipment, cassette players and radios appear to be common to the everyday life of these families. Students seem to have access to a variety of listening modes whenever they so desire. I did not sense from talking with either parents or students that any restrictions were placed on the content of what was listened to; although, I was aware that parents may not always have appreciated nor fully approved of their child's musical listening habits.

There is some evidence to suggest that older siblings may influence the musical preference of younger siblings. Table 4 shows the number of siblings in the families of the twelve students whose parents were interviewed. Eight of the twelve students have older siblings while six of the twelve students have younger siblings. Only two students have both younger and older siblings.

Table 4

Number of Younger and Older Siblings of the Initial Group of Twelve Students

Student	Older Siblings	Younger Siblings	Total
Alice	0	2	3
Jackie	1	0	2
Karen	2	1	4
Patricia	0	1	2
Tracy	1	0	2
Sara	1	0	2
Claude	1	1	3
George	1	0	2
Maurice	1	0	2
Robert	0	4	5
Scott	0	1	2
Steve	3	0	4
12	11	10 Total	33

c) Private music lessons. Eight of the twelve children whose parents were interviewed had received or were currently receiving some form of private music instruction. The following excerpts include the comments of both students and parents with respect to this form of music education.

I: No. I wonder what it is about the ukelele that you don't like. Have you ever tried to figure that out?

Claude: No. I used to play the electric guitar but ...

I: Did you?

Claude: Hmm.

I: Did you take lessons?

Claude: Yeah.

I: Tell me about it.

Claude: I just did it for a month and then I quit.

I: You quit. I see, oh maybe you were a little young. Have you ever decided or thought about taking it up again.

Claude: Yeah, it was four years ago - the guitar was quite heavy.

* * *

I: And I'm delighted, and this won't take very long. I really would just like a little bit of information about - what he was like when he was little - his early childhood experiences - if he showed any response to music early in childhood or moved or clapped or - if you can remember anything - anything about him that you felt indicated that he was musical.

Claude's mother: No. Nothing - really. But we always felt that we should give the kids a chance in music and we have a girl who is sixteen and she, you know, she wasn't musically inclined. We started off, as the usual routine, putting her in baton, the first two years and that wasn't her thing, you know - and - but, she was the type that you put her into any kind of lesson and she went and she ended up - she's very sports-minded, and actually that's her field - like - she ended up in guitar simply because we picked an instrument for her, and said, "Well, at least we'll put her into something and give her a chance to learn some kind of music." And she took it for five years or six years and just waited for the day to get out of it. So when the boys were at the right age, Jason and Jeffrey are a year apart, it was time for them to start and Jason wanted to play the electric guitar. So, we said, "Fine," and Jeffrey wanted to play the drums so we let him go and we made them take the six weeks introductory course first, and, after four weeks there was no way that Jason was ever going to go. He just couldn't - we knew. And the other one liked the drums. So anyway at the end of six weeks the instructor had a talk with him and really tried to convince him to carry on for a while and maybe he would get - get to enjoy it or whether - maybe he wanted to change instruments. There was no way he could change his mind. He's, he's just not musically inclined. He loves to listen to his music on records and that's about the end. He's not - doesn't like the singing.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: Have you ever taken any music lessons?

Steve: Guitar.

I: Guitar.

Steve: Yeah - I took it - for two years.

I: Oh, and why did you quit?

Steve: Oh, well, the guy I was going to, he quit and then - buy - I am going to get a synthesizer though.

I: A synthesizer. What are you going to do with that?

Steve: Well, first I'm going to take lessons, like, on the piano or organ. And as soon as I'm good at that I might get a synthesizer.

I: So that you can create your own sounds.

Steve: Yeah.

I: I see. I see. How important do you think music is in growing up?

Steve: Oh, not that important, really.

I: Why? Can you tell me a little bit more about that?

Steve: Oh, I'm not so sure about that. I don't know, maybe you need to worry about more things than music.

I: What kinds of things?

Steve: I don't know, uhm - working - getting a job.

I: Anything else?

Steve: Not really.

* * *

Steve's mother: He always wanted to play a guitar and he did get guitar lessons but, unfortunately, we ran into a problem with employment and so we had to curtail lessons.

I: Sure. How old was he when he took those kinds of lessons?

Steve's mother: Guitar lessons? He took guitar lessons for two years, just from a boy not too far from here, and ...

I: Electric or ...

Steve's mother: No, just guitar ...

I: A regular guitar ...

Steve's mother: ... regular guitar, but I don't know that being taught from a very young boy, whether he got good basics - I'm not sure.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

George: I took from a lady on - Birchwood Crescent.

I: What - piano?

George: Yeah.

I: I see. Hmm. Oh, Mrs. Weir?

George: Yes - I took it from her and then I took them at the - last year - I decided to go because I wanted to take electric guitar, because that's what I want to take. And my mom and dad said that I had to go and take piano for at least a year first, so I went - you know that Ken Jefferson place?

I: Yes.

George: I went and I took it there and like, after while - I took about six, seven lessons and then I just got sick of it and then I quit that.

I: Did you ever practice much?

George: Well, like, my music -

I: Do you have a piano at home?

George: Yeah, because my sister used to take it.

I: I see.

George: So then ...

I: But you didn't like that music either, eh?

George: No.

I: So what - are you doing about the electric guitar?

George: Well, I want to take it at least start it this fall.

* * *

I: What made you give him piano lessons?

George's mother: Well, he was interested at that point - yeah -

I: And how long did he take them?

George's mother: Oh, he started in September and then - I think it was about March that the piano teacher phoned and said, "Listen, you know George just isn't interested and," she said, "You're wasting your money and my time." And so then we let him quit. And it was that, I think too, that he was eager to get out and play with his friends and, like, to sit down and practice for half an hour or an hour was just a little bit too much for him, and he wasn't enjoying it anymore. But at first he was really enthused about it, and was doing really well - like she was just really thrilled with his - the progress that he was making. And then he took it again in about last year or the year before - yeah, I think a couple of years ago - that he took it again, and he's interested in guitar - is what he would like to play, but we said he should take another year of piano and really get his notes down and, you know, reading music. We said it would help him in, in guitar, and I think - this fall we will. Like, he still goes down and he'll you know, pick up a book - one of the music books and he'll play.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: Have you ever taken any music lessons?

Karen: Yeah, piano, but I quit because my piano teacher was giving me songs like "Merrily We Roll Along" and stuff like that but I wanted to play the other stuff like - some music that we sing today or whatever. Not these baby songs and she was putting me on this lower level that was too easy for me and stuff, so I quit.

I: Are you sorry you quit?

Karen: No.

I: Did you practice much?

Karen: No, because I didn't like the songs (laughs) that I was doing. Mom always got after me because I didn't practice.

I: When was that?

Karen: Oh, I quit in March, I think.

I: You mean you took them this past year? Was that the first time you've ever taken piano lessons?

Karen: No, I've taken piano since Grade Two, and I'm still down on this low stuff I don't like. See, if I would be still taking with my other teacher that I had before, Christine Lesouta - then I'd be still in piano, but she moved away to France and I didn't like the teacher I was going with right now.

I: Are you going to try it again next fall with a different teacher?

Karen: No. I don't think so. I like playing ukelele and stuff. I have my own ukelele - I bought one through the school.

I: Did you?

Karen: Yeah.

I: And do you ever practice that at home or play it at home?

Karen: Sometimes.

* * *

Karen's mother explained that Karen had not liked her piano lessons and that it was "a fight all the time to get her to practice." The mother finally told Karen she could quit if she had the courage to tell her teacher on her own. According to the mother it "took her six weeks to get up the courage to tell her teacher ...."

In each of these four situations it appears that the parents felt they were doing their children a service by providing them with private music instruction. Music lessons seem to be part of the life process, part of the child's socialization into the world of music and part of the role of being a parent. Neither parents nor students appear to have been fully prepared in understanding what musical instruction entails.

The following excerpts are from students who are currently receiving private music instruction.

> I: Okay, so you do play the piano?
>
> Tracy: Yes.
>
> I: Right. What kind of piano music do you like to play most?
>
> Tracy: I like pop music.
>
> I: Do you play it a lot?
>
> Tracy: Sometimes I do. I have a book with it in it but we pay more attention to the grade books that we use.
>
> I: I see. So you're taking lessons from a Toronto Conservatory Book or a Western Board.
>
> Tracy: Yes - Toronto Conservatory.
>
> I: Toronto. What book are you playing in?
>
> Tracy: The Grade Three Book, now.
>
> I: And do you like that kind of music?

Tracy: Yeah, there's a lot of neat songs in there (laughs).

I: Good. Can you recall some of the composers - that perhaps you enjoy playing most?

Tracy: Well, uhm, I think I'm playing a Bach one right now. That - I like it and a Stravinsky one.

I: Wow! What is it about those pieces that you really like?

Tracy: Well, the Stravinsky one, you play your hands right above and, it sounds good together and I like it. And the other one, uhm, it's sorta - it's a bit slower and quieter and it's nice.

I: Is there lots of finger work in the Bach or is it more chords?

Tracy: There's mostly chords in the left hand and, uhm, scales sort of in the right hand.

* * *

I: May I ask you how it came about that you have a piano and that Tracy is involved in music? Was it Tracy's part?

Tracy's mother: Yes, she wanted to very badly.

I: She wanted to, oh, isn't that interesting.

Tracy's mother: Yeah. We put her off for a few years thinking that it might - it was a passing fancy with her. But she persisted, and to this day she persists.

I: And she practices without having to be reminded too much.

Tracy's mother: Oh, to a point. She's very reluctant to give them up though. She gets very upset if we suggest that maybe it would be a good idea - you know - if she isn't practicing the way she should be. We get a little annoyed at her and say, "Fine, you don't have to take these lessons," but she wants to.

I: And how much time do you practice a day.

Tracy: Half an hour.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: Do you, do you take music lessons of any kind?

Jackie: Yeah, piano.

I: Oh, do you? What grade are you in?

Jackie: Four.

I: Four - taking Toronto Conservatory things?

Jackie: No, I'm not taking Conservatory, I'm just taking popular.

I: I see. Who teaches you?

Jackie: Well, I take it at the Academy - I'm taking lessons there - it's on 13th and McIntyre - or some place down there.

I: Right, and you're playing lots of songs?

Jackie: Hmm.

I: What's one of the songs that you can play now?

Jackie: Theme from "Ice Castles" - that's the one I'm going to play next week for assembly.

I: Oh, you're having an assembly - or for here?

Jackie: Yeah.

I: Oh, at school? Good for you. How long have you taken music lessons?

Jackie: Three and a half years.

I: I see. Do you practice every day?

Jackie: Yeah.

I: About how much?

Jackie: Twenty or twenty-five minutes.

* * *

Jackie's mother: And music, to me, is a very, very lonely thing. You practice, you must practice alone - it's not like studying where you can get a friend and work together, you know - it's hours of being by yourself and she is not that type, you know, it's - you know, she practices and when she gets that twenty minutes in, that's it, she's back to the world again. And how - you can't fight it, you know, this is the way she is, whereas Todd - he isn't a loner, but, he doesn't mind, he enjoys his music enough that being by himself to do that practicing doesn't bother him, where I think that's her biggest downfall - where practicing is concerned.

-- " -- " -- " -- " -- " -- " -- " -- " -- " -- "

I: Hmm. What about music lessons? Have you ever taken any music lessons?

Maurice: I'm taking organ.

I: You're taking organ? Oh.

Maurice: Hmm.

I: How long have you taken those lessons?

Maurice: Oh, for about two or three years.

I: And do you like it?

Maurice: Mmm - not really. I don't mind just playing the organ, just for fun, but I don't like the lessons.

I: Oh. So you play it as well as taking lessons - you like to just sit down and fool around with it -

Maurice: Hmm.

I: Do you work out chords and things with it or what?

Maurice: Most of the stuff that I learn is out of the books.

I: Is it?

Maurice: Hmm.

* * *

I: Sure. And he takes music lessons?

Maurice's mother: He takes organ lessons. He's in fourth year. He's actually taking piano but all we have is an organ. He's - he plays well and his teacher said he does real well, but he's not enthused about it.

I: He isn't.

Maurice's mother: I think it's because of the classes - like, the music they're playing. It's so boring, you know, if they'd play something that he'd like, then he perks up.

I: And, what about his activities around the house now - would you say that he would - would he go to the organ on his own and play it or would he have to be reminded to practice.

Maurice's mother: He's very good at practicing, but Maurice is very good at anything. In fact, he's never had to be told to do anything other than brush his teeth. He will not - but, he is very conscientious, he's a very organized "do-it" kid. We hardly ever have to remind him to do anything, but he doesn't - no - he'd never spend extra time on the organ. Like he never - his brother who is totally different, like, he does not do his work. He'll go to the organ and play, but he plays by ear and Maurice has never applied the ear bit to his organ playing. He plays by note. That's how it is.

I: How much would he practice a day?

Maurice's mother: He practices about twenty minutes a day, that's all - which is better than the other kid - we used to have to be on him constantly to get fifteen minutes out of him, and, you know - just - be right there or he wouldn't --

I: That's interesting.

Maurice's mother: And he'll always go to the organ, if you say, like right now he's practicing for a little bit of a recital, which is something we told him he never had to do if he didn't want to but he's decided he'll do it. So, and he is practicing. Everytime his dad says, he goes and practices but ...

These three students don't seem to mind their lessons; although Maurice seems to be less enthusiastic than the two girls. Practicing is not the most enjoyable activity to these students but they do it with parental monitoring of the time. None of these parents claimed to be of any musical assistance to these children since they do not appear to view that as part of their role.

The following excerpts indicate that if children ask for musical instruction parents seem willing to make arrangements for it to become a reality.

I: Hmm, hmm. Okay. She's never taken lessons?

Sara's mother: No, she's never wanted it. We've offered them to her several times, but, school is hard work for Sara, and we felt that it wasn't fair to put another pressure on her. If she really didn't want it then we felt she had enough pressures, enough challenge.

I: Sure, sure. What would you say would be the importance of music just in your home - in your lives as a family?

Sara's mother: Well, we all enjoy music. Each of us has our own type of music, my husband and I enjoy a different music than my son, or than Sara. My son is grown up.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: Well, I would gather then that music has been important in the home and that you've maintained that with him. You've given him a sense of the importance of music (right) - not just from the lesson point of view but from a general appreciation of it.

Scott's mother: Right. Although he hasn't been a great participant other than the dancing and the singing. He's never taken instruction per-se on any individual instrument.

I: Do you have instruments in the home?

Scott's mother: We have a piano and periodically my mother has so many of these and she'll bring in a guitar for a while or, you know, just with her presence, because she can play it. But, Stephanie played flute for a while but he didn't really - you know - he's never really expressed a great desire to learn one musical instrument, you know - the ukelele or the whatever here at school - recorder - yeah.

One of the twelve students was a member of a particularly musical family. The mother told me that as far as she was concerned music was "a part of life." She performed along with four of her children at one of the school assemblies and regularly registered the children as participants in the local music festival. The following excerpts show that Robert has accepted music instruction as part of his life although he seems to be aware of the self-discipline required in practice.

I: Well, what kinds of things are you learning about music when you take private lessons on the trombone? Are you learning to read music quite well?

Robert: I've already learned to read music. It's just getting faster and working on my vibrato.

I: Vibrato.

Robert: Vibrato yeah.

I: What about practicing? Do you practice much at home on the trombone?

Robert: Yeah, when my mom makes me ... really, I like - I'd like practicing if there wasn't so much to do. Nowadays there, there's so much to do - so many more things that you - that you want to do.

* * *

I: Yeah - and how about your piano practicing? Do you have to be told to do that or do you do that on your own?

Robert: I like playing the piano, you know, and trying - trying to make-do songs that you hear on rock pieces and something ...

I: Playing by ear?

Robert: Yeah, and, you know, when my mom hears me playing it, she says, "If you're going to play the piano, do, do your practicing."

I: Hmm, does your mom play a lot at home?

Robert: I guess about once a month during the evening, she starts, you know.

I: And do you have family sing-songs sometimes, or do you practice as a family if you're going to perform?

Robert: Yeah, always before a festival we
practice about a week before.

d) Performance. A few comments are included with respect to performance and how it is perceived by the students.

I: I see, I see. What is it about music that
makes you enjoy it?

Robert: Uh, it's different from talking, you
know, there is, there's a message to give.

I: How do you feel when you're performing?

Robert: I'm not - well, sometimes I'm nervous,
but I'm not really any more. I mean, I try to
lift my eyebrows and, you know, move my face
around when the music changes.

I: Smile a bit.

Robert: Yeah.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: And have you sung quite a lot other than in
school? Have you sung other places?

Scott: Hmm.

I: Where?

Scott: Like, that "Sam" - that she had -

I: The musical?

Scott: They had it at the church and I was
Sam then.

I: Was that fun?

Scott: Yeah, I really liked that.

I: What does it feel like to be performing in
front of a whole lot of people.

Scott: It's kinda scary at the beginning but once you get on it's okay.

I: Did you really live the part of Sam?

Scott: Yep.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: You've been singing, then, for a long time?

Patricia: Oh, yeah. Last year, in Grade 5, I sang a solo for Mrs. M. at the festival thing.

I: Oh. How did you make out there?

Patricia: Oh, pretty good. I was nervous - I was going to write it on my hand and everything (laughs) but I got through it all right.

I: Good. How does it feel to be up in front of people? Do you enjoy the feeling of performing?

Patricia: Oh, yes. I like, I like going up there and performing in front of everyone.

* * *

Patricia's mother: She's particularly fond of playing if somebody's in the house that can listen to it, like Grandma or somebody.

I: She likes to perform.

Patricia's mother: Yeah.

I: She mentioned that to me in the interview - that she enjoyed performing in front of people - it didn't matter what it was, she enjoyed that.

Patricia's mother: Yes, you know, the festivals here are a big event that they go to.

I: She played in the festival?

Patricia's mother: No, she sang in the choir with Mrs. M.

I: That's right ...

Patricia's mother: ... and I think she sang half a verse or one verse by herself last year - her and Scott. Like, it doesn't really bother her to read in front of an audience or ...

The three students, whose comments have been presented, were easy to identify early in the study as students who enjoyed performance opportunities. They appeared to take a keen interest in all the music classes and they demonstrated this by performing in several small ensemble selections during school assemblies.

e) Participation in the musical life of the community. The data to be presented include comments on concert attendance, church activities, general awareness of the musical life in the community, and explanations as to a lack of involvement in such musical events.

I: I see. Have you ever gone to concerts?

Alice: Hmm.

I: What kind?

Alice: Well, I went to a symphony once with my friends.

I: How did you enjoy that?

Alice: Oh, I enjoyed it quite a bit - and the other thing we went to is we went to the ballet that was over here - that was at the Centre of the Arts.

I: And you enjoyed the music there ...

Alice: Yes.

* * *

I: I see. I see. What about community or church activities involving music? Would you be involved in that or?

Alice's mother: Alice has taken part in several musical productions at Mrs. M. - it's with the United Church. "Sam" I think, was the last one that they did and she likes that sort of thing and she likes to sing - very much - enjoys singing.

I: Yes, she told me that.

Alice's mother: Yeah, she does.

I: And - and - but she's never taken any lessons.

Alice's mother: No. She had taken the dance - the jazz and, oh, ballet, but she's just not - physically coordinated enough. She was growing at such a rapid rate that we thought perhaps it would help her with her balance but it - it was not that but she does have a rhythm, I mean, she's, she's in that way.

I: And she seems to be very interested in recorder.

Alice's mother: Oh, definitely, definitely.

— " — — " — — " — — " — — " — — " — — " — — "

I: Hmm. Uh, I noticed that, that in watching the tape you pick up the rhythm part of it quickly and yet you're listening to the words - do you do both those things at the same time?

Scott: Yeah, it's just kind of an automatic reaction.

I: Hmm. What kind of songs do you prefer to sing?

Scott: Just the kind of medium ones - between slow and fast.

I: Hmm. What would be your favourite song that, that you have sung? The one that you've enjoyed singing the most?

Scott: I really couldn't tell you.

I: Is that right?

Scott: Oh, I've sung lots that I've enjoyed.

I: Is that right?

Scott: Hmm.

I: Do you remember them for a long time?

Scott: Yeah - for quite a while.

I: Hmm - you still can sing the "Sam" songs?

Scott: Hmm.

I: And you're going to do that at school?

Scott: Hmm.

* * *

Scott's mother: I hope it maintains - I'm sure he's told you, he's, he dances, he does Ukranian dancing, and has since he was four plus coming five, and -

I: ... so that's helping a certain amount with rhythm.

Scott's mother: Well, that whole thing is, is something that he's maintained, and it's just kind of a natural thing. You know, like their dance instructor does the beat - you know, tapping out the beat and this kind of thing - has done that along with the musical - the step instruction right from the beginning and watching him - he never had to be taught that it was - she could give him a different beat and he'd step right into it whereas the others would struggle until they got used to it. He didn't have to be taught it, it would come from within.

* * *

I: Have you been involved in community or church activities involving music? Obviously the dance is a community activity.

Scott's mother: Oh, he has. Yeah. This last endeavor of "Sam" that he was in.

I: Oh, that's right. He mentioned that. He was "Sam" wasn't he?

Scott's mother: Yes. He was Sam which isn't ...

I: And he likes the performance.

Scott's mother: Yes, he does. Still at this stage, again with the dancing, it's - he likes to show off. I'm not so sure that he's so delighted about putting "Sam" on at school in front of all his friends. Like, his friends know that he does this, and fortunately this whole thing has changed since what it was when we were kids, you know, it's - at one time, I think, in fact what stopped boys from doing this was it was a sissy thing. But it's not any more, as long as he maintains his outdoor activities, his track and field and becomes - still is the "macho" out there - that's - he can justify - that's okay for him to be. And, of course, we've certainly encouraged that. We've said the more talented he is in all areas the better off he's - the more his friends will think of him rather than less.

I: Well, he's fortunate in having other classmates that are - athletic and also musical.

Scott's mother: And are participating, right. So many ...

I: It's a beautiful environment for him. Can you keep him singing?

Scott's mother: Well, I hope so - I don't know - boys' voices change though.

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Claude: I don't play anything, except, I listen to rock sometimes on the stereo.

I: You have a stereo.

Claude: Hmm.

I: Do you kind of enjoy that? When - what time of the day or how much time would you listen to rock music - or music that you like?

Claude: Hmm - about half an hour when I don't have anything to do.

I: When you don't have other things to do.

Claude: Hmm.

I: What does it do for you? Why would you listen to rock music? Why wouldn't you maybe - uh - read a book or ...

Claude: 'Cause I don't like reading (laughs).

I: You don't like reading.

Claude: Nope.

* * *

I: When he would have children in - he probably plays with kids - what would - what would their activities be?

Claude's mother: Well, sports is what it is. It's, it's hockey ...

I: They play hockey out on the street or wherever?

Claude's mother: It's hockey all winter and it's football all summer.

I: Football. If they were in the house if they - you know - if it was rainy or something, what would their activity be in the house?

Claude's mother: Well, they try to wrestle (laughs).

I: So it's still physical.

Claude's mother: It's physical, yeah. Claude's part anyway - he likes - he just likes a lot of movement and sitting down to watch TV or to sit down and do a puzzle is very boring to him. He likes activity and, whereas, Jeffrey can amuse himself - he's a loner and he can amuse himself all day by himself. He's a reader and Claude doesn't like to read.

* * *

Claude: I might - I don't know, depends, like, I just like sports better.

I: You like sports better - what kind of sports?

Claude: Football, hockey.

I: Soccer?

Claude: No, baseball, it's fun - volleyball.

* * *

I: Is Claude a television fan or more of an outdoor - does he play more outdoors?

Claude's mother: Outdoors - he's a real outdoors person.

I: He strikes me as that just watching in the classroom.

Claude's mother: Gosh, yes. Lots of people and outdoors - that's his ...

I: Even in the winter time?

Claude's mother: Yeah. Oh, all the time.

I: Hockey, and all kinds of things - outdoor sports.

Claude's mother: And he plays - anything he does - he does for fun. He's not a competitive person.

I: Really.

Claude's mother: Yeah. He loves to play hockey, but it doesn't matter whether you win or lose - he just has a lot of fun. It's really nice when I've got the other two who are very competitive ...

* * *

I: Sure. Oh. Any kind of community activities that would involve music? Have you been involved or are - have they been involved - have you been involved as a family? Do you go to concerts or ...

Claude's mother: No.

I: ... or Western concerts or symphony or choir at church or anything like that?

Claude's mother: Not really. As a matter of fact, they don't even like the singing at church, you know, so they're not at all. I like - I like music to listen to myself and so does my husband, but, no, they're, they're more the sports-minded.

I: So they're involved in those kinds of activities in the community?

Claude's mother: Oh, yeah, very much so, yeah, all three of them.

— — " — — " — — " — — " — — " — — " — — " — — " — — " — — "

I: Okay. Do you ever attend any kind of concerts?

Sara: I've been to a couple of musical concerts.

I: What kind of groups were you - what kind of concerts were they?

Sara: I went to the Irish Rovers a couple of times.

I: Did you?

Sara: Hmm. Yeah, and I've been to a couple of musical plays.

I: Can you remember the names?

Sara: Charlie Brown Special - it was at the Globe Theatre and ...

I: At Christmas time?

Sara: Yeah.

I: Hmm.

Sara: And I went to "Anne of Green Gables".

I: Did you? That was nice.

Sara: I went to one more. I can't really remember.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: Well, what about concerts and when artists come to town have you ...

Jackie's mother: Well, we've taken the children to - we took them to "Fiddler on the Roof" and when "Ferrante and Teicher" were here we wouldn't miss them, but I'm not one that just goes to go but we have taken the children to special ones.

I: And they seemed to have enjoyed it?

Jackie's mother: Yes, very much so.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: What about community or church activities involving music?

Karen's mother: Oh, she's a Guide, and there's a lot of singing done in Guides. And she appears to enjoy singing and she likes to teach other children songs that she learns at Guides. And she's been to Guide Camp and comes home just bubbling over with songs that she has learned. We're not involved in any church activities.

I: And no choral or dance groups or bands or anything like that?

Karen's mother: No. Karen joined Mr. Escott's choir for half a year but she - she enjoyed it, but it conflicted with something else and she eventually dropped it.

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: And I was wondering about concerts - do you ever attend concerts as a family, you know, any of the special artists that come to town or symphony or anything like that?

George's mother: No, no.

I: Okay.

George's mother: And that's probably because I'm not interested in it (laughs).

I: Oh, really.

George's mother: Yeah, I don't care for symphony music at all.

I: What about "Ferrante and Teischer" - some of these artists that come to town? Even western - "Grand Ol' Opry" kinds of things? Do you ever attend?

George's mother: Uh, we do go the odd time.

I: The odd time. So the children wouldn't have had a lot of exposure to anything like that?

George's mother: No, not really.

* * *

I: I see. Okay. What about community or church activities involving music - have you been involved in anything like that?

George's mother: No.

I: How about the children?

George's mother: No. They - well, they went to choir, you know, to the church choir, but as I said, once they got older they had other ...

_ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ " _ _ "

I: What about attending concerts or anything like that? Would you do that as a family?

Maurice's mother: We don't. Our life is so scheduled with so many other things, it's not an upward thing in our ...

I: So music is not a high priority item at all.

Maurice's mother: No. It isn't and it's partly, mostly my fault. Well, I would say not his father's (laughs).

I: What about travelling in the car? Would you sing as a family or would his dad sing around the house or whistle or?

Maurice's mother: His dad whistles constantly but he'd never sing other than terrible (laughs) ... and I don't sing much and I found that I wouldn't sing to them when they were little because I thought I sounded funny but ... I sing to myself, though.

I: But you didn't sing to them as babies?

Maurice's mother: No, like, why they have any musical ability - I don't know (laughs). You obviously are born with it - you don't get it from your parents.

* * *

I: You've already answered my last question and that was community or church activities involving music, and Maurice is in ...

Maurice's mother: Yeah, in the junior choir.

I: What about yourselves? Have you ever been involved in community choirs?

Maurice's mother: Vern has had no music at all but he's far more capable of having done some than I, but I was offered piano lessons as a child, took them for about two months and just, well, I had to compete with three sisters for practicing time and that was enough and we didn't have a good teacher. I blame it on that, but I did not want - like we've had the organ now in the house for something like nine years and I've never sat down to try anything, whereas my husband would love to, and he should take some lessons.

I: That's interesting (laughter).

Maurice's mother: I always - when the music teacher phones and I answer, I always think, "Oh, why didn't you get Vern," because I agree with the whole thing and I help pay for the whole thing but I - other than that I love to sing - like, the kids tease that mom goes to church to sing but, I do, I really like to sing.

I: Well, that's - and, did you ever sing as a child or were you involved in choirs?

Maurice's mother: Yes, I sang in church choir, but I have no great voice - it's just that my sisters did - my step-sisters did have good voices and they sang and I loved to sing. And I could sing if I had a good lead.

I did not detect any sense of overt opposition to participation in the musical life of the community, from the parents; however, I was aware of apathy towards active participation in the musical life of the community whether it be consumer-based, as in concert attendance, or performer-based participation in choral or instrumental groups. These parents seemed satisfied to have their children involved if their children desired to become involved in community musical activities such as choirs, bands, dance groups, and concert attendance. Such decisions appear to rest on the children's own desire to participate. Participation by these students appears to be based more on personal interest, than on any particular value of music established in the home.

This concludes the presentation of the interview data as four major themes, each with a number of variations.

The interview data has been reported as verbatim excerpts in order to provide a full sense of the dialogue that occurred between the researcher and each respondent.

The Quantitative Data

When the laboratory phase of the study was completed I asked the students if they would like to participate in one further research activity with me. I discussed the administration of a standardized musical aptitude test with the principal and both teachers. They were willing to cooperate and we arranged the test sittings to accommodate their planned classroom activities. Mr. Jones offered me his entire class including the grade five students since he believed it would allow every member of his class an opportunity to feel involved in the research. I was pleased to accept his offer since it allowed me to work with his entire group in another setting.

The Musical Aptitude Profile (Gordon, 1965), was administered to both of the grade six groups from each classroom including the grade five students from the split grade five/six room. The test was administered to both groups in separate sittings according to the instructions in the test manual. Since each sitting is approximately fifty minutes in length, it took three days to complete the testing to allow for only one sitting per day per group.

The Musical Aptitude Profile is designed to assess the basic factors of musical aptitude: tonal imagery, rhythm imagery and musical sensitivity. There are two sub-tests in tonal imagery: melody and harmony. Similarly there are two sub-tests in rhythm imagery: tempo and meter. The third section, musical sensitivity, is divided into three sub-tests: phrasing, balance, and style.

All test sessions were conducted in the classroom that had been used for the laboratory phase of the study. The tables and chairs were arranged to provide appropriate test conditions.

The tests were scored by hand using the prepared scoring masks. The raw scores were transformed by means of a table into standard scores for each of the seven individual tests. This transformation from raw score to standard score provides score scales whose distributions are similar in form, central tendency and range; and, they facilitate the computing of averages for the total tests and an overall composite score (Gordon, 1965, p.29).

Table 5 shows the standard scores for each sub-test along with the composite score and accompanying percentile rank for the composite score.

The composite test scores in Table 5 indicate a range of scores from a low score of 34 to a high score of 60, with a median composite score of 46 and a mean of 46.35. The accompanying percentile ranks would indicate that the mean is well below what Gordon (1965) considers

Table 5

The Standard Scores for Each Sub-test of the Musical Aptitude Profile

Name	Tonal Imagery			Rhythm Imagery			Musical Sensitivity					
	Melody	Harmony	Total	Tempo	Meter	Total	Phrasing	Balance	Style	Total	Composite	Percentile
Alice	45	49	42	53	42	48	38	44	26	36	42	19
Jackie	35	56	46	43	42	42	45	46	41	44	44	28
Karen	45	38	42	46	37	42	45	51	45	47	44	28
Patricia	49	51	50	45	42	44	47	51	41	46	47	44
Tracy	52	44	48	47	52	59	58	49	54	54	51	67
Sara	54	48	51	46	47	46	45	37	41	41	46	38
Claude	35	38	36	41	26	34	29	33	39	34	35	3
George	32	36	34	36	33	34	38	31	35	35	34	2
Maurice	-	-	-	-	-	-	-	-	-	-	-	-
Robert	68	64	66	62	55	58	53	60	54	56	60	97
Scott	52	44	48	50	43	47	40	46	39	42	46	38
Steve	45	44	44	46	42	44	40	31	45	39	42	19
Cynthia	42	56	49	50	48	49	38	55	56	50	49	56
Jane	59	51	55	62	37	50	35	47	45	42	49	36
Jennifer	55	49	52	57	50	54	58	62	52	57	54	80
Shelley	49	51	50	43	37	40	53	42	47	47	46	38
Stacey	57	44	50	46	37	42	45	62	45	51	48	50
Vicki	57	40	48	52	44	48	60	62	50	57	51	67

to be an indication of musical talent. He suggests that those students scoring above the seventy-fifth percentile should be encouraged to participate in special music activities. Jennifer and Robert appear to be the only students whose composite scores are above the seventy-fifth percentile. Both Claude and George attained scores at the very bottom of the percentile rank. Maurice was absent during the days on which the test was administered.

Throughout the three sittings of the test I found a growing sense of boredom and loss of interest on the part of several students. By the time of the third sitting, several students commented on how they disliked the test. This negative feeling may have had an effect on the test results because throughout the final sessions I was aware that they were not fully concentrating; instead, they were enduring an unpleasant task.

When all the testing was complete I invited the group of eighteen students who had individually participated in the laboratory phase of the study to join me in the laboratory for a final de-briefing session which was video-taped. The students spoke freely about the experience and discussed what they had liked and disliked about being involved in a research study. Several comments were made as to their dislike of the standardized music aptitude test. They agreed that they much preferred the listening task and interviews to the formal test.

Summary

This chapter has presented the various forms of data collected throughout the study. The first section dealt with the descriptive data collected throughout the initial phase of the study. These data were made up of excerpts taken from the daily notes made as a participant-observer in the classrooms during the first three weeks.

The second phase of the study involved the listening task and the stimulated-recall interviews with each of the eighteen participating students. This section of the chapter reveals the interview data as a series of themes with variations that follow the original research questions. The student interviews were combined with the interviews with the professional staff members and then with the parents in order to show the similarities and differences in perspectives on music in the school and in the home.

The final section reports on the quantitative data gathered through the use of the Musical Aptitude Profile (Gordon, 1965).

CHAPTER V

INTERPRETATION OF THE DATA

This chapter is intended to interpret the data presented in the previous chapter. It will deal with the various forms of the data following the original sequence of presentation. The first major section will discuss the observational data with respect to the nature of the research and the role of music as a part of the curriculum at Ashfield School. The second section of this chapter focusses on all the interview data including the stimulated-recall-extended interviews and the more informal interviews conducted with both staff members and parents. The discussion follows the format of the data presentation in that it deals with each of the four central themes and accompanying variations that appear throughout the interview data. The final section looks at the quantitative data and its inclusion as part of the research project.

The manner of the data presentation can be viewed, to some extent, as an interpretive act in itself. The sequence, the selection and the organization of the data presentation are shaped by interpretive intention. Interpretation and interpretive organization is embedded in the process of research. The act of observing, and recording those observations, is interpretive because of the mind's grasp of reality through perception. The use of language is interpretive in that the utterance itself depends as much upon interpretation as does the reception of the utterance; thus language becomes an interpretive act.

The data were presented in the form of excerpts in order to allow the data, itself, to speak. The everyday language and expression was left in its original form to demonstrate the way in which language is used in human interaction. While such a procedure may be considered by some to be a detriment to the pursuit of scholarly work, one can argue that the full reporting of verbatim materials is essential in coming to an interpretation of interpretive acts. The researcher's interpretation is thus exposed and subjected to further interpretation that may provide ways of coming to a deeper understanding of the research question as well as to provide direction for further study.

The Observational Data

The field notes gathered during the first three weeks of the study reveal several facets of classroom life that are commonly accepted and frequently ignored. The first of these is the power that is embodied in the structuring of time through the daily schedule. It is easy to overlook this power because the structuring of time within the life-world of the school has become a normal and accepted function of school life. The timetable of the grade six students at Ashfield School is not unusual; however, the power inherent in the timetable has a considerable degree of influence over the activities that occur in the classroom with respect to music as a legitimate part of the timetable.

Each class has two regularly scheduled music classes of approximately forty-five minutes twice weekly. Music instruction is the sole responsibility of the music specialist and I found that music was virtually ignored by both regular classroom teachers other than to have their class assemble in a line at the classroom door and to send them off down the hall to the music room at the other end of the school. The students appeared to have accepted the reality that music existed in the music room or only in the presence of the music specialist. They did not appear to discuss it much beyond the confines of the music room. When a music class was completed the students usually filed out of the room in an orderly manner to carry out the next portion of time in whatever activity was scheduled for them according to their timetable.

Music classes did not always begin at the precise scheduled time for a number of reasons including delays of one sort or another in arriving at the music room or in similar delays in which the music specialist was not quite ready to begin instruction immediately. The tuning of instruments, locating of specific musical selections to be used in the class and general confusion getting seated usually consumed several minutes at the beginning of each lesson. Most classes were dismissed promptly in order to assure that the students got on to their next scheduled activity.

This structuring of time appears both to isolate and to insulate one subject area from another. The curriculum is divided into specific subjects and then further divided to fill particular parcels of time, each subject being granted an allotment of so many minutes per week. Music, as a legitimate subject area, appears to suffer from both isolation and insulation. Music is isolated from the rest of the curriculum because it is the sole responsibility of the music specialist who, as an itinerant teacher, is not a full-time staff member of Ashfield School. Music is insulated from the remainder of the curriculum because it is taught in a specific location known throughout the school as the music room. It is not difficult to sense that music is confined to a specific time and location. The students appear to have been sufficiently socialized to this reality so that they rarely question this structuring of time. On one or two occasions I noted that some students appeared less than eager to go to music class because they were absorbed in other tasks. They had to be reminded to hurry so they would not keep their classmates waiting. In this situation the timetable controlled the activities of students and conformity to the timetable was expected by all students. In one case I observed a student request of his teacher that the day's announcements be delayed because the music class was scheduled to begin. Robert seemed anxious that the time allotted to music class was being infringed upon by his teacher in order to attend to regular announcements. He asked her if she could delay the discussion until another time. Robert enjoyed music classes and seemed aware that the music time was being eroded by what he considered to be another less important matter. His teacher was quick to sense his concern and the class was ushered off to the music room. In this situation the classroom teacher accepted Robert's request as legitimate because the time scheduled for music class had arrived. The power vested in the timetable had acted as the legitimising factor in Robert's request.

The power of the timetable is indicated by a second facet of classroom life at Ashfield School. Music is considered a part of the legitimate curriculum of Ashfield School because it is regularly taught by a music specialist who serves as an itinerant teacher between two schools. The power invested in the timetable is enhanced by the presence of the music specialist who assumes responsibility for a portion of the curriculum that is considered to be somewhat beyond the capabilities of the ordinary classroom teacher. Both Mrs. Smith and Mr. Jones feel inadequate to the task of classroom music instruction. Mrs. Smith admits that she has had to teach music in the past; however, she is very pleased to be relieved of that responsibility. Mr. Jones has never taught music and has no inclination toward the teaching of music. The presence of the music specialist was viewed with great appreciation by both classroom teachers. This sense of appreciation appeared to have been caught by several of the grade six students. They seemed to recognize that their music classes were deemed worthwhile because they had a special teacher assigned to teach music. Music was important enough to receive specific time allotments, a specific location for instruction, and a specially trained teacher. These factors tend to demonstrate to the community that music is a legitimate aspect of the curriculum at Ashfield School.

My classroom observations indicate that the status of music as a legitimate part of the curriculum may be more of an assumption than a reality. Music maintains its claim to legitimacy on two counts; first, the timetable has legitimised music and, secondly, the performance possibilities within the music classes themselves have served to further legitimise music as part of the school curriculum. Several of the school assemblies focussed on the performance aspect of music. Students at Ashfield School are given many opportunities to display their performance skills for their peers and the parents of the neighbourhood. The performance component appeared to receive a major portion of the class instructional time, and students seemed to enjoy both recorder and ukelele playing. They participated in several performances during the research project and appeared to associate the value of music class with the opportunity to perform. The teachers seemed pleased whenever their students could offer a performance; in other words, performance is looked upon as a demonstration of the achievement of musical knowledge and, as such, music attains further legitimacy within the curriculum.

School music based on performance becomes an activity in which the "doing" of music takes on an importance that exceeds the study of music. Participation through performance activities supersedes listening or more passive activities. Students who have difficulties in performance activities tend to view themselves as less musical than those who excel. This appears to lead to the development of negative attitudes towards school music in much the same way that students appear to develop negative attitudes towards other school subjects. Performance activity has become an expectation of school music instruction. The current Saskatchewan Curriculum Guide (1980) states the following as one of its basic principles.

> 2. Music is learned through student participation and necessitates active involvement in the various musical experiences used in the guide. (p.iii)

The statement is rooted in the widely held assumption that learning is based on experience, and further, that successful experiences lead to increased learning. If one views performance as the key to success in learning music it follows that those students who achieve less than successful performance experiences would not learn as much about music. There is little corroborative evidence in my study to identify which students had learned more about music than others. It was quite obvious that some of the students were achieving more success in their performance activities; but whether or not they were learning more or less than other students was not established.

My observation of the various music classes has led me to conclude that some of the negative feeling expressed toward music by these grade six students was directed more toward specific performance components of their musical instruction than toward music itself. If, for example, a student had difficulty singing in tune he was less enthusiastic about singing than the student who could sing in tune. The same can be said about the playing of both the recorder and the ukelele. Performance ability appeared to be the determining factor as to whether or not the instrument was liked by a student. In general, these students appeared to like their music classes according to the degree to which they enjoyed success in the performance component of the class.

Learning was assumed to be progressing in step with the performance competence. The quality of the learning did not appear to be as great a concern as the quality of the performance abilities. I did not observe any situations in which students were asked to explain what they were capable of performing. Secondly, I saw little evidence of written requirements in music classes. The students had music scrapbooks into which they pasted songs, lyrics, fingering and chord charts. On one occasion I observed a lesson in which the students were attempting to notate a major scale. The atmosphere quickly changed from orderly behavior to noisy frustration as the students struggled with the assigned notational task. Many of the errors were left uncorrected as the time slipped away and the teacher appeared to give up her attempts to provide individual attention to those students experiencing difficulties. I was not certain about the intent of the task since I had a feeling it may have been initiated for my benefit as an observer. I did conclude, however, that music notation was not a regular and consistent practice within the class; and that a major portion of each class was devoted to the performance component of music.

A third facet of the observational data that attracted my attention was the differences between the two groups of students when they were with their respective teachers in their own classrooms. I became aware of these differences during the early stages of the study; however, I noted that these differences faded on several occasions and I was unable to detect any signs of them throughout the stimulated-recall interview portion of the study.

One could argue that my role as participant-observer throughout the initial phase of the study had so heightened my awareness of what I was experiencing that I may have been overly sensitive to any differences that I was observing. This may be true to some degree but it does not account for the occasions on which I was aware that those differences had somehow diminished. The concert situation was one example in which the differences between the two groups were clearly evident; and yet they ceased to exist during the actual performance. The differences were most visible in observing both groups in their preparation and follow-up activities. The grade six students of the split grade five/six class were not enthusiastic in their comments about attending the marionnette performance. I sensed that they were attending because they were expected to attend the program with the other group of grade six students who appeared interested and eager to attend. I watched their behavior during the performance and as a group their interest was captured by the performance. Their attention, applause, and facial expressions assured me of their acceptance and enjoyment of the experience until we had arrived back at the school. At that point the differences between the two groups resurfaced.

The grade six students of the split grade five/six class made only a few comments and immediately appeared to put the entire experience out of their minds as they turned toward their math assignment. Their teacher did not seem to be particularly anxious to investigate their responses and the math class proceeded as usual. Meanwhile, in the other class, a lively review discussion occurred in which the students clarified with one another details of the performance. When I entered the classroom some minutes after the discussion had begun, I was immediately asked to participate and to answer questions.

The school's annual track and field meet was another occasion on which I witnessed the differences between the two groups of grade six students disappear. Away from their respective classrooms, and associations with those classrooms, it was difficult to detect any differences in the behavior between the two groups of students. The appearance and disappearance of these differences kindled my curiosity as a participant-observer in both classrooms.

My interpretation of those differences may be considered as speculative assertions in that they arise from my own reasoning about what I observed. One could easily attribute the differences between the two groups of grade six students to any number of variables including the differences in the ages of the two split grade combinations, the teaching styles, the ages of the teachers, the experience and backgrounds of the teachers, the sex difference of the two teachers, and, no doubt, a host of other differential factors. While these factors may have accounted for some of the contrasts I observed between the two groups of students, I would suggest that the fundamental difference between the two groups rested on two differing approaches to the value and use of time.

The socialization of children to pressures of time appears to be a continuous process throughout childhood. During the early years a child's eating, sleeping, playing, and even his bath and toilet habits foster an awareness of time. When a child enters the life-world of school, another aspect of time enters his awareness. Time is divided into units of work variously labelled as: work time, play time, activity time, rest time, recess time, reading time, library time, etc. Certain behaviors are learned to be appropriate to certain units of time. After a few years in school the individual student begins to recognize that different teachers may have differing expectations as to how an individual uses time. I employ the term "use" in the context of this discussion because time in the two classrooms I observed was regarded as a commodity. It was useful and it was expendable.

Mr. Jones appeared to regard time as a commodity that was available to expend freely. The grade five/grade six class seemed to have caught Mr. Jones's notion of the expendability of time. They went about their classroom work with a sense that their time was their own to share with others, to spend working alone or simply to spend at will in whatever seemed to interest them at any given moment. Mr. Jones always seemed to be willing to spend his time in whatever measure was necessary at any given request. Interruptions were never forbidden and explanations were repeated with unceasing patience. When Mr. Jones and his students were together, their mutually agreed use of time allowed for a rather pleasant and relaxed atmosphere; however, according to Logan and Logan (1967), such an atmosphere can foster poor listening habits amongst students.

> The need to learn to follow instructions or directions is a listening purpose which is essential throughout a lifetime. If all the time and money lost in the course of a single day because of failure to follow oral instructions were calculated it would be an impressive amount. In the classroom the student who does not learn to listen to follow instructions is

> well on the road to becoming a failure, not only in the academic years, but later in life when even more dire consequences may result. (p.53)

The use and value of time in Mrs. Smith's grade six/grade seven class presented a sharp contrast in how time was regarded. Time, in Mrs. Smith's class, was a priceless commodity to be expended wisely. Most of the time appeared to be owned by Mrs. Smith in that it was she who had control of it and of how it was to be spent. A portion of time was meted out as student time, which students were allowed to spend on private activity. Another portion of the time appeared to be mutually shared by the teacher and students in a cooperative working atmosphere. I observed that the students regarded their portion of time as valuable for their own purposes. They rarely wasted it in idle chatter or day-dreaming. They seemed to know that it would be removed from their jurisdiction if they squandered it in idleness. This group had come to know how time was to be used and the atmosphere appeared to be industrious and very pleasant.

Each of these groups had become rather successfully socialized to accept their teacher's view of time. This acceptance might not have been as evident had the study been carried out during the fall months of the term; however, after eight months with their classroom teacher these students had quite successfully conformed to their teacher's notion of the use of time.

The other teachers who taught these classes, as itinerant teachers, appeared to have recognized distinct differences between the two groups but failed to see these differences as related to the phenomenon of time. They complained about the grade five/six class as being undisciplined, lazy, restless, and difficult to control. They lauded the grade six/seven class as being bright, alert, and well-behaved. It would appear that such comments were, on the surface, accurate descriptions; however, it must be kept in mind that these teachers who spent less time with the students than either Mr. Jones or Mrs. Smith also had their own concepts of time. Further, it is reasonable to suggest that when one has only a limited amount of time with a group of students each week, time, in itself, becomes not only a precious commodity but becomes a fleeting commodity as well. So many things are to be accomplished in a limited amount of time that it appears that it would be considerably easier to work with students whose notion of time coincided with the view that time was a precious but fleeting commodity.

These differences between the two groups of students were not evident throughout the laboratory phase of the study during which I found each student to be cooperative, attentive, and easy to work with. They did reappear during the final test phase in which I recognized the distaste and frustration of the grade five/six group. Their behavior was outwardly negative after the first test setting and I had to be careful in my handling of each subsequent test to thank them and to praise them for their willingness to cooperate. The grade six/seven group complained but only mildly in comparison to the first group.

The time spent as a participant-observer in each of the two classrooms was an invaluable aid to the remainder of the study. I was assured of the trust that had developed between the students and myself in the daily activities we experienced. They accepted me into their life-world and allowed me to observe and to participate at will. The success of the laboratory setting within the school is dependent upon the quality of the relationships developed during the introductory or preparatory phase of such a study. The key quality appears to be trust and no pre-determined time limit is able to establish such relationships; therefore, the researcher must be acutely sensitive to the appropriate moment to progress to any subsequent phases of study.

The Interview Data

The interview data as presented in the previous chapter was organized into four major themes along with related variations to those major themes. This portion of the interpretation is presented in a parallel fashion so as to maintain consistency and clarity in the discussion.

1. Thinking about music. It is evident that these grade six students are able, to a limited degree, to express some of their thoughts about music. When asked to state their preference among the three musical examples listened to during the music task it is clear that pop/rock music is the preferred style of the three. While some of the responses appear to be somewhat cautious, others were expressly outspoken, particularly in those cases where the style of the music was not at all appreciated. Questions that attempted to probe the reasoning for the stated preference received responses that indicate the difficulty these students have in justifying their preferences. They seem to know quite clearly what they prefer in making musical choices; however, they have difficulty expressing musical reasons for their choices. There appears to be considerable confusion about the use of such common musical terms as "tempo," "beat," and "rhythm." This is somewhat surprising since these students have received fairly consistent instruction in music classes throughout their school experience. It may be that the nature of the question tended to impede an accurate response from the students; on the other hand, this inability to verbalize musical thinking may suggest that

these students have not experienced such a question and have never been required to demonstrate verbally the clarity of their musical thinking through the use of musical terms. This inability to verbalize musical thought is, to some degree, a form of musical illiteracy. These students have experienced a considerable amount of music throughout their lives both in and out of school; yet, they still find it very difficult to discuss music through the use of the terminology of music. This apparent lack of ability to verbalize musical thought may be connected to the developmental stage of these students. Thought and language are separate entities even though they are closely associated (Britton, 1970). Children learn to think and to use language in developmental patterns that culminate in the achievement of conceptual thought during adolescence. Britton posits that children move through stages of representation in thinking from categorization to complexes of categories to pseudo concepts in accord with social usage. In the course of handling these pseudo concepts or complexes the child eventually develops the ability to think in concepts and to express concepts in speech.

Britton's view suggests two plausible explanations for the apparent lack of ability of the students in this study to verbalize their musical thoughts. The age of these students may be one factor in determining whether they have reached the stage of conceptual thought.

Since these students are only entering adolescence, they may not have yet achieved sufficient experience to conceptualize about music. A second explanation concerns the kind of musical experiences these children have encountered throughout school life. If most of their school music experiences have denied them opportunities to discuss, question, and listen to others' views about the organization of musical concepts, it would not be surprising to encounter an inability to verbalize musical thought.

The behavioral responses of approval and disapproval also suggest the developmental stages these students are going through. In several instances the bodily responses were so spontaneous that several of the students expressed surprise upon seeing their spontaneous response. Portions of the interviews reveal their attempts to explain why specific selections were disliked while, at the same time, they were visibly responding to the music. This may suggest that preference becomes a cognitive decision that over-powers the natural responses as developmental change occurs. Only a limited amount of research has been focussed on the affective component in the response to music as it relates to perceptual and cognitive development (Wohlwill, 1981).

When the children were pressed to give more personal views about music, the responses indicated that music is recognized as something that just exists; it is an entity that is taken for granted in human existence. It would appear from the data that although some students accord to music a greater value than do other students, the meaning of music is not something they have considered. Music is a part of accepted reality for these students and as such it plays a role in how they view reality.

Shepherd's (1977) view that music exists as an inherent or indwelling social structure within society provides a reasonable base from which to interpret the interview data of this study. Shepherd views music as a symbolic mode of expression having the power to articulate reality through non-verbal experience. He sees the meanings of society as encoded and creatively articulated through the medium of music; further, Shepherd believes that music is its own meaning.

> Music is consummatory because of the social meaning immanent in the individual consciousnesses and pieces of music of a society and, conversely, because social meaning can only arise and continue to exist through symbolic communication originating in consciousness--communication of which music forms a part. (p.60)

Music then, according to Shepherd, is not restricted to an inner meaning as in some closed system of meanings; but, music has an outer or social meaning as well. Thus, music is what Shepherd calls its own meaning, since that meaning does not require or depend upon the existence of external referents. The students' apparent inability to describe or to use language adequately to express their thoughts about their personal meaning of music seems to support Shepherd's thesis. The preference for pop/rock music suggests the power of the social structure within pop/rock music that these students identify as part of their immediate culture. One or two students remarked that they had little difficulty selecting the pop/rock selection as their first preference since it is the style of music they are most accustomed to hearing. Pop/rock music is meaningful to them, whether or not they can use language adequately to explain what it is within the music that triggers this positive response. It would appear that the power of language embodied within the lyrics acts as some kind of reinforcement to the whole of the musical sound; however, when questioned several students admit that they have to listen to a song as many as three or four times to become fully familiar with the lyrics. This suggests that the music is "speaking of itself" before any sense is accorded to the language of the lyrics; although, the lyrics seem to be used some time later by these students as messages of social information. It is this "speaking of itself" that seems to elude explanation by the students in that they are unable to verbalize the meaningfulness of the music. The social information transmitted through the lyrics acts as a resource from which they draw to satisfy their curiosity about entering the adult world.

2. Stimulated-recall data. This portion of the data was divided into seven sub-categories of comments which were intended to provide a framework for interpretation rather than to categorize discrete types of responses. The first set of responses reflects attempts by the students to identify past associations with the music being heard. It is difficult, as has been pointed out, to say definitively whether or not these examples are instances of pure recall or of a mixture of recall and reflection; nevertheless, it appears that, to some extent, some of these students were associating the listening selections with other experiences of life both pleasant and unpleasant. The references to other media and occasions where music is given a prominent role, such as festivals and funerals, suggests the occurrence of music in our life experiences.

A second group of responses indicates how two of the girls utilized their imaginative and visualization abilities to make sense of what they had heard. Their responses demonstrate their willingness to reveal their private thoughts in an open and honest manner. There is no way of determining whether or not these visualizations were stronger in the act of recall than they were in their original state. Since only two students reported this kind of response there is too little evidence to suggest whether or not the use of imagination or visualization is a typical response of these students.

Attention to the lyrics made up a third group of student responses. Their comments suggest their facility in such a sense-making activity. One gathers that this practice is common with repeated hearings of a selection. I was told on several occasions that one could grasp the lyrics after three or four hearings of a selection. These comments indicate the influence of lyrics within music as a reinforcing agent to the power of the music itself. Each of the musical selections used in the listening task employed lyrics; however, the lyrics of the pop/rock selections appeared to be more easily understood by these students than either the school selections or the serious/opera selections (see Appendix D). This is not at all surprising since these students tend to prefer pop/rock music and this preference would probably enhance their ability to make sense of the pop/rock lyrics with more ease than either of the other styles. This is an interesting phenomenon since many adults experience a considerable degree of difficulty understanding the lyrics of pop/rock music. It would appear that the social construction of music must be considered in understanding how these students make sense of pop/rock lyrics. Further research is required to come to a fuller understanding of how students hear various styles of music.

Consciousness of time is expressed in a fourth group of excerpts. The students seemed to become acutely conscious of time during the introductory measures and the codas of several of the selections. While no attempt was made to select music that was of equal duration there was a fairly common length to most of the introductory measures. Some of the students appeared to be restless throughout these introductory and closing segments. There seemed to be a sense of anticipation that set in at the close of one selection and just prior to the following selection. This frequently occurred at the close of the lyrics; in other words, as soon as the actual singing stopped the student expected the music to be finished. Interest seemed to wane in any selection that had an extended coda. This may be due, in part, to the nature of the listening task where one is left alone in a large room. The listener's attention could easily become focussed on self as the music fades and he could become overly conscious of time. The length of each selection may also have affected this sense of time consciousness; although most of the selections were less than two minutes in total length. One selection, the Bach chorale, was less than one minute in length. The students who listened to it seemed almost surprised by the short duration, as if they were expecting it to continue. Again, this indicates the manner in which these students were dealing with unknown quantities within the listening task. They appeared to be attempting to cope with the task by putting it into some kind of time structure. If the tempo of the musical selection was slow, the introductory phrases seemed to consume a large portion of time; similarly, if the coda section was long more time seemed to be consumed. Students would turn and look at the clock or begin to open up the cassette box in preparation for the ejection of the cassette. The notion of task appears to have eroded some of the quality of the listening experience in that students appeared to be taken up with the business of changing cassettes and completing the task more than may have been expected.

A fifth segment of the stimulated-recall data expresses comments of disapproval of some musical selections by the students. The comments clearly indicate that these students were not hesitant about expressing their musical dislikes. Their disapproval is evident behaviorally (e.g., facially) with their comments corroborating their outward responses. Disapproval is immediate in most cases, accompanied by grimaces, contorted movements and attempts to block out the sound either by placing the hands over the ears or adjusting the volume control. They tend to describe such sounds as "weird," "boring," or "stupid," demonstrating their limited and inadequate vocabulary. Again, it is difficult to distinguish whether the student's comments are indeed recalled thought or present opinion; nevertheless, it is clear that these negative responses are honest and spontaneous indicating, to some degree, the trusting relationship between interviewee and interviewer.

A sixth group of responses indicated the kinds of non-musical associations that these students made throughout the listening task. Self-awareness seems to occur throughout the listening task and this in turn evokes thoughts of other individuals such as mother or teacher. Admonitions with respect to posture are recalled and acted upon as well as thoughts of what is occurring back in the regular classroom. These recalled thoughts suggest a kind of listening that Smith (1972, p.134) refers to as marginal listening in which the listener attends to two or more distractions present; in this case, thoughts become the distractions.

A final portion of the stimulated-recall data deals with the inability to recall. It is not clear whether or not this is due to lack of attention, lack of recall ability, some nervousness, fearfulness, or a vocabulary deficiency. Some of the students appeared to have greater difficulty in the recall portion of the interviews than others. I believe that some of this was due to excitement, nervousness and self-consciousness. I was aware that in several instances the student seemed to relax as the conversation continued. The responses from Maurice, Steve and Karen changed both in length and in quality. This is an interesting aspect of the stimulated-recall technique because it indicates the value of extending the interview beyond the visual portion. The viewing of the videotape may have hindered the overly self-conscious students from being able to accurately recall their thoughts simply because the visual stimuli were too strong for them to accept visually and comment on at the same time. I did not press these students. I found that as we continued the interview they seemed to relax and to respond with increasing ease. At the close of the interviews I asked for their opinions and found, not surprisingly, that they admitted to experiencing some stress but felt it relieved toward the end of the interview.

The use of the stimulated-recall technique had to be considerably altered in the present study because of the laboratory setting in which the musical listening task was completed. The video-taping of individual students in a laboratory setting may have interfered with the student's abilities to attend fully to the task; nevertheless, the data gathered indicates that these grade six students attend not only to the task at hand but attend to a variety of thoughts that surface to their consciousness. The recall of thoughts which have previously occurred seems to be within the capabilities of this group of students. At this point it is not clear whether the students are utilizing the visual stimuli of the video playback more than the auditory stimuli of the playback in the recall of thought. The interview, itself, seems to play an important role in the success of the stimulated-recall technique. The conversational aspect of the interviews conducted in this study appears to have been successful in creating an environment for the students to feel comfortable in discussing their personal thoughts about music. This kind of conversation seems more likely to occur when the researcher has taken sufficient time to become accepted into the regular school activities of the students being studied. The initial phase of this study appears to have been a key factor in providing these students with opportunities to become familiar with the researcher through a variety of experiences both as members of a group and individually.

3. The research task. The data presented with respect to this theme require a minimal amount of interpretation because they focus on the nature of the task, the awareness of the setting and the students' awareness of using technical equipment. It seems clear that the nature of the research task created stress for several of the students. It is reasonable to expect some stress in any

kind of research task that requires the performance of an activity that is not part of the daily classroom routine. I noticed a considerable amount of stress upon both staff and students during the week of standardized testing early in May. I tried to be as sensitive as possible to the stress that I expected the students to experience in participating in the laboratory setting. The comments of the students reveal their feelings of tenseness and nervousness. Students at this age are naturally self-conscious although they often attempt to hide it. They are self-conscious about their appearance, about making the appropriate responses and about being able to handle the task set before them. The task was so designed that the three selections were randomly chosen, one selection from each of the three musical styles. There is no question that the task was the topic of playground conversation; in fact, when word spread that the laboratory setting was not an unpleasant experience I noticed an increased interest in who was being selected from day-to-day. A certain tenseness was present; but it seemed to be a mixture of nervousness and excitement at becoming a part of the research study. Natural curiosity seemed to play a role for both researcher and researched. It was this shared curiosity that acted as a bond between the researched and the researcher.

The setting for the task appears to have an affect upon the manner in which the task is accomplished. These students individually performed the listening task in a large classroom with no one present except for the watchful lens of the television camera. In this section, the camera assumes an almost human quality in that it plays a supervisory or adult role. The students expressed their consciousness of the television in their behaviors and in their comments throughout the interviews. Some of the students appeared to avoid direct eye contact with the camera; others stared at it momentarily as if it were a living being.

Several distractions occurred at various intervals throughout the laboratory phase including both visual and auditory distractions. These distractions appeared to disturb the students momentarily; however, they do not seem to have interfered to the point of totally preventing the student from listening. The act of listening in such a setting is subject to a variety of distractions including those distractions from without the listener and those from within the listener. While it may be easier to control for some of the external distractions the listener may encounter, it is impossible to control for the internal distractions that may occur.

A few students commented on their apparent camera consciousness and its power to restrict the natural spontaneity of their responses. Cynthia, in particular, expressed the desire to get up and dance to one selection. There was plenty of space in which she could have moved; however, her consciousness of the camera restricted her to some modest wiggling as she remained seated. This speaks of the power of technical equipment in inhibiting natural responses in such a setting. A hidden camera might have overcome this difficulty.

These students appeared to be quite familiar with the handling and operation of the technical equipment. They did not seem to be hesitant about using the cassette machine; although the girls appeared to become more easily confused with the mechanical operation of inserting and ejecting cassettes than the boys. During the viewing of the videotapes I noticed that both boys and girls frequently stopped the videotapes by operating the remote control "pause" button without assistance. I demonstrated the operation of each piece of equipment and invited them to demonstrate their knowledge of the use of the equipment in return. Some of the girls experienced difficulty replacing the cassette tapes in the boxes. A few students were aware of the stereo sound and spent some time leaning towards the individual speakers to hear the separate tracks. This attention to technical and operational matters may have distracted the students from the listening task in that their thoughts are directed away from the musical component and towards the equipment.

The research task indicates the number of factors that can impede the act of listening. The use of the videotape reveals these factors in its record of the students' responses and actions throughout the listening task. This visual record is valuable in gaining an insight into how students respond in such a setting. The interview data indicate the variety of ways in which different students deal with similar situations and how they explain their actions. By allowing the students an opportunity to share in the interpretation of their own behavior through the interview one is enabled to recognize the value of being able to study the process of research as well as the product of that research.

4. The role of music. The data presented in this theme were a compilation of data from the interviews with students, parents and teachers. They were divided into two categories or variations in order to show what each group had to say. The role of school music was commented upon by students and teachers; the role of music in the home and community-at-large was commented on by students and their parents.

School music has become part of the curriculum of Ashfield School insofar as there is a music specialist assigned to the school on a part-time basis. She carries the major responsibility for the musical instruction in both of the grade six classes; although the principal seems to be aware of her ultimate administrative responsibility for all instruction involving music. The students seem to approach music in their school as an activity in which participation is required. They make comments about what they enjoy and do not enjoy in their regular music classes. Some like to sing, while others do not enjoy singing. Some prefer playing recorder while others prefer playing ukelele. There is, in a general sense, a feeling that music is "doing" something. Music is looked upon as an activity that has both pleasant moments and not-so-pleasant moments. It appears that the major criterion for liking or enjoying any particular aspect of school music rests upon the individual's ability to perform successfully. Those students who sing well appear to favour the singing component of music classes while those students who play a classroom instrument quite well tend to favour that component of music classes.

Performance ability has become the focus of music classes at Ashfield and both students and teachers tend to evaluate their success in terms of performance. If a student is not able to achieve some measure of success in performance activities he soon begins to see himself as unmusical or lacking in musical talent. This may explain why Steve and George both made statements that showed their lack of interest in school music. Neither of these boys appeared to experience much success in music classes although they both knew a number of hit parade songs and spent a considerable amount of time listening to music at home.

School music is regarded as an entity unto itself, in that it is generally not the style of music most of these students preferred. There is no particular style or formal category recognized as school music since the selections used in school music classes intentionally reflect a variety of styles, cultures and periods. The decision as to what is included in the curriculum for school music appears to have been made by expert music educators and curriculum specialists. A study of songs used in the curriculum reveals a common core of selections in all published series. This core of commonality in school music publications becomes, in itself, an identifiable style known as school music. Add to this the manner in which a musical selection is taught, and the result is a style of music that is set apart from the other musical encounters a student experiences throughout life. The legitimization of school music as part of the school curriculum has, in some ways, acted as a force to further estrange the music of the school from the music of life outside of the school. The structure and sequence of the music curriculum, actual song content, and an emphasis on performance combine to create a peculiarly identifiable "school" music. These students tolerated their school music experiences because they appear to have accepted performance as the criterion for success. Their comments reflected the focus on performance rather than a focus directed toward knowledge or appreciation.

The persistent attention given to performance skills is problematic for music teachers because of the nature of performance activities within the regular music class. There is little or no opportunity to individualize instruction for students in order to enable them to learn at their own rate. Instruction is generally directed to the class as a group. So long as each individual progresses at a similar rate, the instruction continues to be directed toward the group as a whole. As students begin to experience individual difficulties, it appears that they begin to drop behind the group; and unless they receive appropriate individual assistance, they tend to develop negative attitudes toward themselves, the performance activity they are engaged in, and music as a school subject.

The Ashfield classroom teachers regard music as "nice" but not of utmost importance. Their comments reflected their relief in not having to be responsible for the musical instruction in their class. They were pleased with the efforts of the music specialist since it grants them released time for their own planning. Both teachers expressed their lack of personal musical background as greatly impeding their ability to relate to music. Such comments reveal an assumption that is frequently expressed by teachers; that is, if the teacher never received specific musical training as a child he is thereby rendered unmusical and ought not to be responsible for the teaching of music. There is possibly a cyclical element to this assumption because it appears that teachers who accept this assumption pass that kind of thinking on to their students and the cycle is repeated generation after generation. This cycle of assumptions is further strengthened if performance is continually accepted as the measure of musical growth and development.

The music specialist and teachers appear to agree that the home plays an important role in developing positive attitudes towards music. Mrs. M. describes it as "royal jelly" fed to the children by the parents. She describes her frustrations as a specialist, commenting upon some of the particular problems she deals with. The introduction of music specialists coincided with the implementation of release time in this particular school system and, as such, it has been a continual source of frustration for the music specialists. The comments of Mrs. M. may reflect the present state of music specialists in schools throughout the system. She would like to accomplish more in her music classes but she, too, is trapped by the notion that performance is the key factor to success in teaching and learning.

The school principal recognizes the difficulties presented by having an itinerant music specialist in the school. While she is sympathetic to the specialist's role she is cognizant of the need for greater integration of music with other subject areas. At the same time she recognizes that she cannot force her staff to assume greater responsibility for teaching music. She feels that she has not been principal at Ashfield long enough to implement any major curriculum shifts; furthermore, she feels she has to protect her own personal release time for administrative duties.

The parents appear to accept what the school is offering as school music. They appreciate the music specialist and seem to trust her judgment with respect to music classes. These feelings appear to stem from the notion that since they do not believe themselves to be qualified musically they have no right to criticize the school music program. It appears that the students are either satisfied with their school music or they don't consider it important enough to complain about at home. Since the students experience a number of performance activities each term, the parents are satisfied that music is being both learned and enjoyed.

The role of music in the homes of these students was revealed in the interviews with both parents and students. The opinions expressed are those of the mothers of these students with the exception of one interview in which both parents were present. Several of the mothers described their own lack of musical talent and knowledge; and, although they were quick to acknowledge the importance of music they did not seem to be of the opinion that they were capable of assisting in their child's musical development beyond providing financial support. Many of these parents appear to assume that their obligation as parent is to offer some kind of private musical training to their offspring, ranging from dance lessons to keyboard or percussion instruction. They seem willing to drive their children to and from lessons, finance the lessons and set down some kind of practice time rules. Beyond those supportive actions these parents fail to see what else they can do to assist their child's musical growth. Several parents expressed their sense of disappointment when their child refused to continue with his private lessons. Others looked at the situation as being quite normal and interpreted the outcome as a natural lack of talent, as if to say some children have talent and some children don't have talent. In some cases the children quit after a very short time; whereas in one or two other situations the child had pursued lessons for several years before giving them up. Private music instruction plays an important role in these homes as the essence of musicality. If the child succeeds with the instruction he is deemed to be musical. If the child fails it is looked upon as a lack of natural musical ability. Quality of instruction, appropriateness of the instrument, the regimen of practice and the scheduling of one's life with respect to private instruction did not appear to be taken into serious consideration.

One mother whose children were very involved with music explained that she had told her family that music lessons were a part of life and each member of the family had to accept the lessons as part of being a member of that family. Luckily the mother, herself, was a trained musician who spent a considerable amount of time assisting each family member with his musical development. One or two other mothers explained that they had not offered musical lessons to their children because they see themselves as consumers of music. By limiting one's self to the role of a consumer, one can avoid the sense of obligation that others assume to be part of parental responsibility.

The mothers' recollections of early childhood musical development tend to be vague descriptions of rhythmic responses. Scott appears to be an exception in that his mother was able to describe his early singing behavior in surprising detail. At age twelve, Scott is still a strong and secure singer who enjoys participating in musical activities involving singing.

The radio is the major source of music in most of these homes; although all of the homes have record and/or cassette players. Several of the students spoke of having their own radios, record players, or cassette players. Pianos or small electronic organs are part of the furnishings in several of the homes. These instruments seem to have been purchased specifically for the purpose of providing private instruction for the children. Several parents mentioned that they might play the piano a little when no one else is around to hear them. This hesitancy to perform in front of family members indicates the strength of the assumption that performance is the criterion of successful musical learning. One or two of the fathers plays the guitar by ear; however, this does not seem to be looked upon as a legitimate performance skill because it lacks the regimen of formal training. This association between formalized training and performance surfaced frequently throughout the interviews.

In most of these homes the radio is on during the morning hours until after lunch. Television replaces the radio during the late afternoon and evening hours, although some students listen to their radios as a means of relaxation before sleep. The students prefer to listen to the rock stations while the parents tend to favour the easy listening stations. The comments of the parents indicate their awareness of the differences in their musical preferences and those of their children. Several parents refer to "his music" or "their music" as something separated from "my kind of music." This apparent division between parents and their children with respect to musical taste is paralleled in comments by parents with respect to their attendance or support of musical events in the community. When asked about their attendance at concerts several parents explained that they attended some of the concerts given by popular artists and country/western performers but that they felt enstranged from serious music to the point that they rarely attended a symphony concert or an opera. This separation of musical styles tends to isolate one's musical preferences and ultimately restricts the individual from believing that he could ever enjoy another style of music. Serious music is assumed to be beyond the appreciation of most of these parents. Their children seem to be adopting a similar manner, thinking that they cannot appreciate any music except the style that is most familiar to them. Only two or three of the students had ever attended a formal concert and expressed an interest in serious music.

This sense of musical isolation or estrangement from appreciating other musical styles seems to be combined with a general spirit of apathy towards musical participation in the community. Most of these parents offered their children private musical instruction when they were quite young. Having fulfilled their assumed parental responsibility they seemed to be satisfied to let the children decide whether or not to continue private instruction or to become involved in community musical activities. If the children commit themselves to any musical endeavour these parents appear to be supportive so long as the commitment is maintained. When the commitment wavers and enthusiasm wanes it appears that little is done to encourage or assist the child in re-affirming that commitment. The child makes the ultimate decision to continue or to opt out for another activity.

Music is not given any special value in many of these homes. Music is considered to require a special talent that blesses some individuals while others pass through life without this musical blessing. Personal interest appears to determine the level of commitment made by the child with the role of the parent being that of giving support rather than assisting in the determining of the value of music in one's life-world.

The Quantitative Data

The decision to include the administration of a standardized music aptitude test was made during the final stage of the data collection process. It was a decision arrived at after much reflection and consultation. The teachers and principal were quite willing to allow the testing to proceed and the students indicated their interest in further participation in the study. This quantitative phase added additional data of both a qualitative and a quantitative nature.

The quantitative data, as reported, indicate that this group of eighteen grade six students are below the norm in musical aptitude as measured by the Musical Aptitude Profile (Gordon, 1965). The median composite score of 46 and the mean composite score of 46.35 coincides with the thirty-eighth percentile rank which would suggest that this group is clearly below the musical level of achievement for sixth grade students. Gordon (1965) states that only those students whose composite scores are above the seventy-fifth percentile should be considered for special training in music. Only Jennifer and Robert, both of whom study music privately, scored above the seventy-fifth percentile. Claude and George both achieved scores that placed them in the second and third percentiles respectively. This would suggest that both Claude and George suffer from serious musical deficiencies. The interview data clearly show that while Claude is not particularly interested in music he does have some sense as to what he likes and dislikes about music. George loves rock music and was very outspoken in his opinions. He responded naturally to the rhythms he heard and appeared to be very interested in the music that appealed to him.

The Musical Aptitude Profile (Gordon, 1965) merits some interpretive comment as a useful instrument in measuring musical aptitude. The entire experience of participating in the test was not enjoyed by these students. The three lengthy portions of each session required great toleration on behalf of the students. The quality of the musical examples was beyond their appreciation since they found it boring to have to listen to some eighty excerpts of violin music for each sub-test. Toward the end of each session I noticed a general restlessness and a lack of concentration that led me to believe there was a considerable amount of guessing in the responses. By the third sitting I was well aware that these students were tolerating an unpleasant task because they had given me their word of commitment.

I am certain that these negative feelings are reflected in the generally low scores achieved by this group of eighteen students. The lack of experience with this kind of test situation, combined with the length of each session, the quality of the musical examples and the personal frustration of doing something that is considered to be unpleasant produces a less than optimum result.

The final de-briefing session allowed the students to discuss openly how they felt about their involvement in both the qualitative and quantitative aspects of the research project. Their statements clearly reveal that the students much preferred the laboratory phase to the test phase. Several of the students made comments that indicated the manner in which students perceive a test situation. There appears to be a certain power inherent in the nature of a test that forces those being tested to conform to the accepted practices of testing. The sighs and groans were evidence of their feelings toward the test; but all the tests were completed and no student refused to fill in responses wherever they were required.

One of the students explained that she enjoyed the laboratory phase because the listening task was called a task rather than a test. This differentiation between task and test appeared to have elicited a positive response from the student. She was not sure that she would have agreed to participate if the listening portion had been called a test. The term "test" is, in itself, a powerful term in that students seem to interpret it as a command to perform whatever it is that is required. The test is part of the weaponry of the teacher; it is the teacher's right to test and these students appear to have been sufficiently socialized to conform to the ritual of being tested. This situation may suggest that the researcher was allowed to become equal to the teacher since these students submitted to the test situation even though they found it intolerable.

It seems reasonable to suggest that the attention devoted to observation throughout the testing process is as valuable as the actual quantitative data yielded in the test results. It is my conviction that observational research in classroom testing situations is an area open to further study in order to verify the nature and power of the phenomenon of "test".

Summary

This chapter has interpreted the data presented in the fourth chapter. The introductory section dealt with the interpretive nature of the data and use of *verbatim* notes and interview excerpts. The second major section discussed the observational data with emphasis on the time-structuring practices that undergird the life-world of the school and the legitimization of music as part of the school curriculum. The differences between the two groups of students is discussed as an aspect of the socialization of children to time.

The interview data are interpreted in the third section which follows the four major themes and related variations of the preceding chapter: thinking about music, stimulated-recall data, the research task and the role of music.

The quantitative data are discussed in the fourth and final section of the chapter pointing out the value of qualitative study of the quantitative process.

CHAPTER VI

CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

The purpose of this final chapter is to set forth the conclusions of the study with respect to each of the six research questions upon which the study was focussed. Several implications arise from the conclusions that will require careful consideration by those who seek alternatives to current practices in both curriculum and research in music education. They are presented to enable subsequent research efforts to press toward the goal of achieving greater understanding of the nature of research as it is applied to classroom settings. The final section presents a series of recommendations that are based on the experience and conclusions of this research endeavour.

Conclusions

The study involved a systematic search for a deep understanding of the ways in which students subjectively experience music. This required the researcher to come to know the persons being studied as well as their families and peers. The conclusions express my coming to such an understanding through a process of critical reflection on the data collected and on my personal involvement in the real experiences of which I was a part.

1. The meaning of music to these grade six students is the music. Music is a vehicle through which reality is expressed to the student provided that the student approves of the musical sound. Music that is not approved holds only minimal meaning for these students; thus it is reasonable to expect them to identify with that music which is part of their immediate reality. They prefer pop/rock music to either serious/opera or school music styles since it is the style of music that communicates reality as they live it. This conclusion is based on the premise that reality is a social construction (Berger and Luckman, 1966). Meaning is socially constructed through one's daily life experience as reality; thus, the meaning of music is not bound up within music in some manner that is wholly explainable through the use of language (Shepherd et al., 1977). The meaning of music is the music itself as it expresses reality and interprets reality to the student. Language, the dominant expressive vehicle of man, becomes temporarily subordinate to music as an expressive symbolic mode.

Rock music appears to be meaningful to these students because it is socially acceptable. It expresses reality to these adolescents since it is part of their daily lives. When asked to explain verbally what music means, these students will candidly remark, "I don't know, I just like it." They will attempt to search for referents within the music, such as beat or tempo, in order to provide satisfactory verbal response; however, they seem to have an inner assurance of their bond with the music that surpasses any verbal explanation they can make. This assurance is what Cook-Gumprez (1977, p.107) refers to as "situated meaning." The verbal comments themselves frequently reveal a confusion in the student's understanding of basic musical concepts accompanied by a limited vocabulary to communicate understanding. This difficulty in the ability to verbalize suggests that music can communicate beyond the realm of language; in other words, music can speak to that within man which defies cognitive analysis.

2. The nature of the research influences the role of music in the life-world of the student. The intent of this study was to enable a small group of students to know and become familiar with the researcher through the role of participant-observer in order to attain the degree of trust and honesty necessary to carry out a laboratory phase of study designed to reveal what the role of music was to the student in grade six. The initial phase of the study enabled the researcher to focus attention on the student's own thoughts about music during the stimulated-recall-extended interview. The degree of trust and honesty necessary for the research to proceed from one phase to another was based upon an intersubjective knowing between the researcher and researched. To know what lies behind the actions of the student; to know what he is thinking is the essence of understanding that student.

Such an understanding is not determined by time alone, although time is necessary in order to establish this understanding. The mutuality of such an understanding in the research setting appears to shift in favour of the researcher; in other words, the researcher may sense that he understands his subjects before they arrive at a similar sense of understanding. Patience is required of the researcher in order to allow the researched to arrive at such a mutual level of understanding. The researcher must be willing to become as open and honest in his actions and communication as he expects the students to be. Participation is required to balance the observations made by the researcher. In this study, the participant-observer role was a key factor in determining the appropriate time to shift into the laboratory phase of the study.

The specific design of the laboratory phase of the study upon music was a second factor that influenced the role of music in the lives of these students. The fact that the focus of the study was on music was sufficient to create interest in music throughout the duration of the study. Students who had not previously paid much attention to music were brought to a new awareness of its importance. The presence of a researcher studying music in the lives of grade six students is reason enough to suggest to students that music must be somewhat important to one's life.

The format of the stimulated-recall-extended interviews drew attention to the role of music in the lives of these students. Some students openly admitted that they had never given music much serious consideration while most others agreed that music was of some importance to one's life. Music is taken for granted in the lives of several of these students. They assume that music is and will always be a part of life. These students accept that music exists but do not hold any particularly strong values about music.

Music appears to be divided into three general categories in the lives of these students. These categories are: music in general, school music and personal music. Music in general is perceived to be the existence of music. It is the sense that music is and, as such, can become a part of one's life if one so chooses. The pursuit of music is a personal decision; one can invest time in music or choose to ignore it. Music is valuable only to the degree that one invests his interest in music.

School music is separate from music in general and personal music. It is a unique style of music that the student "does" as an activity. School music is "doing music," since it is based, to a large extent, upon the performance of music. The performance activities may range from boring to pleasurable depending upon the student's personal interest and success in performance activities.

While these students express various opinions about school music, it is evident that they like school music to the degree that they are successful in the variety of performance opportunities afforded to them. The less successful they are as performers the less enthusiastic they are about their school music classes.

Personal music includes both personal listening tastes and personal private study of music. This is by far the most important aspect of the role of music in the lives of these students. They tend to like best what they have been socialized to believe is their kind of music; pop/rock music. They appear to have adopted ownership of pop/rock music in that they claim it as the only style that communicates meaning to them. It is the style that maintains their status as youth, a segment of society not yet wholly adapted to adult status but far beyond the status of child. The private study of music belongs to this category of personal music because the students engaged in private study see themselves as more deeply involved in music than those of their peers who are not involved in private study. Those who have given up private study appear relieved to have been released of this duty to family as much as to music. Private study requires a personal commitment to master the performance of music and, as such, there is an element of ownership involved. The ownership of the music of private study is different in both quality and quantity from the general ownership of a particular style of music. In the former situation the ownership is forced on the student by sequence and selection; whereas, in the latter, ownership comes from the student himself and is not perceived to be limited by sequence nor selection.

3. The thoughts of a student engaged in a listening task vary to include both musical and non-musical associations. The technique of stimulated-recall was employed in order to reveal the content of student thought as each student listened to the three musical selections of the listening task. The listening task was designed as an individual task in which the student chose three musical selections each representing one of three styles: serious/opera, school, and pop/rock. The student was videotaped throughout the listening task. Later the same day the student was interviewed as he viewed the videotape of his performance of the listening task. The technique of stimulated-recall was used to engage the student in a conversation focussed on his recalled thoughts. It is not clear whether or not a student is recalling the original thought or if, indeed, it is entirely possible to recall an original thought in its original state. The act of reflection and its affect on the recall of thought is not clear; however, it does appear that these students recall some of their thoughts and can comment upon those thoughts. Some of those recalled thoughts are best described as a recall of past experiences related to music. The student

attempts to identify the source of the music or the context in which he previously heard it. Some students recall their visualizations or imaginative attempts to make sense of what they heard. These visualizations include such things as a parade, a rock concert or a visual interpretation of the lyrics. A third variation of recall involves the lyrics in greater depth. The student attempts to interpret the lyrics in the light of his present understanding. A consciousness of time with respect to musical duration is a fourth variation of recalled thought. Students were able to recall their sense of anticipation at the close of one selection in wondering about the following selection. This sense of anticipation appears to be influenced by the duration of the musical selection and by the nature of the task in that the student did not know what selection he was about to hear. The fifth variation of recalled thought was an expression of dislike for the music being heard. Some non-musically related associations were recalled. These appear to relate to the research setting. In some cases the students had difficulty in being able to recall their thoughts. It would appear that those students who were experiencing nervous stress had greater difficulty in the act of recall than those who were relaxed and confident during the interview.

4. Stimulated-recall may be considered as a useful technique in probing the thinking processes of children so long as it is preceded by a research phase that allows

the children to come to an understanding of the person to whom they are going to be expressing their thoughts. The students in this study could both recall and reflect on some of their thoughts; although it is clear that they were unable to recall all of their thoughts. The role of reflection as an influence upon recalled thought is difficult to ascertain except to suggest that while the visual stimuli may trigger recall, the language used to describe the recalled thought combined with the probing questions of the interviewer may require a strong component of reflective thinking which could alter the recalled thought.

The role of the researcher as interviewer is critical in probing the thought processes of children, particularly pre-adolescents. They have to know that their comments are being accepted and, further, they must sense a genuine trust relationship between themselves and the researcher. If these conditions are not upheld these students will not express their honest thoughts to the fullest; instead they will manufacture answers that they assume the researcher wants or requires.

The researcher must also be aware that any conversation between child and adult is influenced by the status of the adult. Adult-child conversations are qualitatively different from peer group conversations. The format of an interview prescribes roles for both interviewer and interviewee. I tried to allow the interviews of this study to become conversations and I believe they were quite successful. There are several moments throughout a number of the interviews when I sensed a deep mutual understanding between the student and myself. These were moments of shared experience and understanding. Such moments corroborated the authenticity of the comments and explanations the students were providing during the stimulated-recall interviews.

A comment with respect to the analysis of the interview data is appropriate in order to justify the rejection of the method of content analysis similar to that employed in previous studies. Content analysis, as described by Tuckwell (1980), fragments spoken statements into units and categories of units that are assigned specific meanings for interpretive purposes. Proponents of content analysis support its claim on three counts: objectivity, systematic analysis, and generality. The claim for objectivity appears to be somewhat misplaced in any study based upon interpretive analysis and critical reflection. The very notion of interpretive study denotes an element of subjectivity that need not be rationalized into an objective stance. The systematic nature of content analysis requires that content or categories be included or excluded according to consistently applied criteria (Tuckwell, 1980). The systematic application of qualifying criteria tends to destroy a considerable amount of valuable data while it may retain data that are less valuable. Secondly, this systematic fragmentation of data can lead to distortions in the communication of the spoken expressions. The third claim of generality is, at best, vague and appears unrelated to either the claim for objectivity or consistent systematic analysis. The problem with content analysis, as I see it, lies in the assumption that the spoken utterances of research respondents become transformed into what is known as data which are, in turn, regarded as something devoid of the personality from which they originated. Human conversation is more than hard data to be analyzed objectively or systematically. The natural language of the child must be retained in its verbatim state in order to gain the fullest understanding of his expression. The analysis of human interaction requires that consideration be given to the fabric of conversation in order to focus on a particular thread of meaning woven into the entire fabric of conversation. The researcher is no less human than the researched; thus, the text of the interview must be allowed to speak to its fullest measure. This text is revealed only as the verbatim form of the conversation is allowed to remain intact.

Davies' (1982) recent comprehensive study of children's accounts of life in the classroom and playground made extensive use of verbatim conversations. She emphasizes the importance of the unstructured interview in the following statement:

> ...one must note the profound importance of the particular listener to whom the person is making the account and of the particular context about which and in which the account is made. Through time we change our perceptions of what we are and what the meanings of our experiences are. Similarly as we move from one person to another, and one context to another we attend to different aspects of our experience. We may see differently because we take into account what the listener understands and what meanings he imputes. Similarly, each context has its own relevant conceptual framework, or script. Each situation, along with the people in that situation, provides possible ways of being and possibly ways of seeing the world. Each relationship provides a framework, which makes possible the expression of one's experience in a particular way. (p.196)

5. Musical preference is embedded in thoughts and associations with music of both a musical and non-musical nature. Musical reasoning usually includes some attention to concepts of beat, rhythm and tempo, although these concepts are frequently confused with one another. While these terms may be commonly heard by students they do not appear to be as thoroughly understood as music educators might assume. Students admit that preference is derived from that which is most familiar to them. It is not surprising that pop/rock music is the most preferred style since it is the style that is most frequently listened to by these students. Peer pressure is related to preference and is an influential factor in preference decisions. This is revealed in the high level of agreement between these students in ranking their choices. The spontaneity of behaviors exhibited on the videotapes

confirms the preference statements made by these students. Spontaneous approval behaviors range from smiles to rhythmic body responses while spontaneous disapproval behaviors include scowls, frowns, eye movements that signal disapproval, turning away from the sound source, contorted body movements, hands over ears, drumming of fingers and arms folded in a protective position.

The results of this study would suggest that while musical preference as a phenomenon is influenced by both musical and non-musical associations it would appear that social factors, including the domination by contemporary styles, tend to influence preference decisions more than musical reasons. This suggests that the socialization of youth to identify with their own culture, including their own music, tends to reinforce their musical preference which results in a narrow view of what is acceptable in music.

The influence of the media appears to be very strong in promoting what might be called a "youth syndrome." The development of a wide variety of musical preferences is discouraged by the media through promotional campaigns which reinforce the notion that in order to be socially acceptable one must profess a certain allegiance to whatever is currently deemed popular. This kind of thinking is beginning to permeate the field of curriculum as increasing numbers of curriculum specialists in music education call for changes that would establish popular music as the basis for music instruction (Vulliamy and Lee, 1982). One cannot predict that the adoption of popular music as a basic curriculum component would necessarily broaden the musical preferences of students. The inherent risk is that many music specialists would find themselves ill-prepared to teach from such a base while others would never go beyond the base to explore other musical styles. The legitimization of the present is a potential threat to that which is regarded as the traditional. Educators in all fields debate the balance between past knowledge and present knowledge. While music education has clung to its traditions, it may have to review its position with respect to this balance.

6. The influence or lack of influence of parents and the home is a factor in determining a child's musical preference. Most of the parents interviewed in this study play a supportive role rather than a determining role in shaping musical preference and the value of music in the home. Many of these parents do not consider themselves musically capable of any more than being consumers of music. These attitudes appear to have been passed down to them by their parents through their childhood musical experiences. There is a sense in which these parents believe that one is not musical if one cannot perform music to a certain standard. Since few of these parents actively perform music they consider themselves unmusical. At the

same time that they support their child in providing private musical lessons they do not feel musically capable of assisting the child with the learning of lessons, nor in establishing a discriminating musical environment within the home.

The children appear to determine what they listen to at home and whether or not they will continue in private musical instruction. The children also seem to determine the nature and extent of participation in musical activities in the community.

This lack of parental influence is, in itself, an influence in that it tends to allow the children to become non-discriminating consumers of music thus allowing the popular media to dominate and influence musical preference.

Implications of the Study

The foregoing conclusions imply the need for continued study of the relationship between music as an aesthetic experience, a social experience, and music education as an entity of the school curriculum.

Both the nature and the practice of music education as part of the school curriculum is of major importance to this study. My comments with respect to each are not intended to reflect beyond my study at Ashfield School; however, they may be indications of a status quo that applies to other similar sets of circumstances and locations.

Music education is often both isolated and insulated from the regular curriculum. The structuring of time to create specific pre-determined periods for the instruction of music tends to isolate music from the other subject areas as an entity unto itself. This feature is not exclusive to music education since it is an accepted function of schooling to expect some degree of consistent timetable scheduling. Nevertheless, the adherence to a strict timetable becomes a necessity when more than one teacher is involved with the instruction of a class. Teachers must move from room to room or in the case of an itinerant teacher, from one school to another. Each subject area tends to assume an increased isolation from other subject areas and the time structure determines the amount and degree of relatedness that is allowed between subjects. When music is taught by an itinerant specialist teacher, the degree of isolation tends to increase because there is little or no time available for dialogue between the regular classroom teacher and the specialist. This situation not only isolates music from the remainder of the curriculum but insulates music from other subjects. In order to facilitate the music specialist, music instruction is designated to a single classroom usually called a music room. Music becomes an entity that not only occurs at a specified time but occurs in a specified location at a specified time. Time isolates music while location insulates music.

Ashfield School has acquired this isolation and insulation of music through a combination of circumstances and factors that are not unusual. First, there was a declared need by the teaching staff for a music specialist; secondly, with four teachers sharing and cooperating in the teaching responsibilities for three classes there is a need for reasonably strict adherence to a timetable. Third, the music specialist was pleased to have a room which she could arrange for musical instruction knowing that it was her room, thus freeing her of transporting instruments and music back and forth between classrooms. The music specialist's status as an itinerant requires that she service the needs of two schools. This fourth factor places an additional pressure on the regular staff, in working with the specialist, to ensure that students arrive and leave music classes on schedule in order that each class receive its duly allotted musical instruction. A fifth, and perhaps the most crucial factor, is the policy of combining teacher preparation time with the use of specialist teachers. This unfortunate combination of two important instructional implementations in this elementary school system has served to further isolate and insulate music as a part of the curriculum. A teacher whose class is being instructed in music education by a specialist during his allotted preparation time is not likely to investigate, monitor or to follow-up on the activities of his students during that time. The rationale underlying such an approach is likely to be based on the assumption that time for preparation does not require the monitoring of whatever is being taught during that time and is not necessary if, in fact, the instruction is being performed by a specialist teacher.

While these factors were evident at Ashfield School they are not exclusive to the situation at Ashfield. Music educators have been divided over the optimum use of music specialists for many years. It appears that the problem lies not with the music specialists but with the underlying assumptions commonly held with respect to music education as part of the curriculum. It is true that music has been regarded by many as being of less importance than reading, writing or computational skills. The legitimization of music as part of the curriculum has been a slow and arduous process. It has by no means been fully accomplished in many schools, since there are still many educators and parents who consider music to be a frill. The advent of appropriately trained music specialists was of considerable importance in speeding up the legitimization process. A second development that aided the legitimization process was the acceptance over the years of music as a knowledge-based discipline. The "structure of the disciplines" thinking that swept North American education during the 1950's and 1960's did much to hasten the legitimization of music as part of the school curriculum. A paradoxical situation appears at this point that requires critical attention. The greater the legitimization of music as part of the curriculum the more music becomes isolated and insulated from the curriculum.

A portion of this paradox seems to stem from the practice of music education within the curriculum. Music education, although legitimatized through a knowledge-base, relies heavily on performance as the focus of attention. The underlying assumption of this emphasis on performance is embedded in the notion that music is best learned through the doing or the performing of music. There seems to be some confusion between the idea of music as expression and music as performance. Performance is assumed to be expression and thus expression appears to have become subsumed by a heavy emphasis on performance. This assumption leads to a second assumption that links performance with learning. Learning is assumed to have occurred if a satisfactory performance level is achieved by a student. Success in performance skills brings satisfaction to both student and teacher. It is extended to parents and administrators as proof that the learning of music has been accomplished. The performance level of the grade six students at Ashfield School is an example of this kind of practice in music education. While these students performed at a reasonably high standard, the interview data revealed, to my puzzlement, some unexpected confusion of the basic musical concepts. The results of the Music Aptitude Profile (Gordon, 1965) indicated that only two of the eighteen participating students scored sufficiently high to merit categorization as musically talented, at least according to Gordon's (1965) norms. The emphasis on performance appears to have masked, to some degree, the actual learning of musical concepts. This masking of learning through performance is, to my mind, a result of the practice of music education within the curriculum. The evaluation of music is not popularly accepted in many schools, and if evaluation is carried out it is often based on performance rather than knowledge of music. Such evaluational practices add to the further isolation and insulation of music as part of the curriculum. Greene (1983) states that schools, in general, are preoccupied with end-points, products or predefined competencies. She suggests that the focus ought to be on beginnings, "the taking of initiatives in inquiry and learning, the reflective pursuit of meaning that may illuminate lived lives" (p.191).

The curricular implications of this study require that attention be directed to both the nature and practice of music education. Further research of this nature will be required to examine more closely the teaching practices currently followed by music educators in order to come to a deeper understanding of the nature of learning in music education in order to achieve a balance between knowledge and performance.

The role of teaching methods deserves a comment with respect to the manner in which music is presently taught in the classroom. In this study, the emphasis on performance appears to be connected to the style of teaching that is used. Most of the instruction is directed towards the large group, with little attention being directed towards those students experiencing difficulties. This poses a serious problem for the music specialist because she simply does not have sufficient time available to attend to the needs of her students. Large group instruction requires that the teacher focus on the information that the largest number of students can keep pace with. Those students who drop behind have to find alternative means of obtaining the information through extra practice or individual assistance. If the teacher slows the pace in order to accommodate slower learners, the large group frequently complains about repetition; on the other hand, the teacher has little time to provide the extra help required when classes are tightly scheduled one after the other. Students requiring additional time to practice under the individual guidance of the teacher rarely receive this kind of special attention. As time passes they become further separated from the main group by their lack of performance ability. This often leads to the development of negative attitudes and is a frequent source of classroom disturbance. Alternative instructional approaches should be implemented in order to provide for the musical needs of students. Music educators must seriously consider the current research being conducted on teaching in order to provide for greater variation in music instruction.

General Recommendations of the Study

The following recommendations are presented to stimulate further study in classroom research that involves curriculum concerns as they relate to teaching and learning practices.

1. Further research grounded in qualitative methodologies and interpretations should focus on the life-world of the classroom as it relates to learning in all subject areas at the elementary school level. At present, classroom research of a qualitative nature has been focussed more on teachers than on students. We need to study small groups of children in detail in order to arrive at clear understandings of how they perceive learning within the school setting. Until such study is carried out in depth and breadth we can never address curriculum issues with any new perspectives.

Research in music education must begin to focus more attention on qualitative methodologies than it has in the past. Such studies will require strong support from music educators who are willing to advance the cause of research in the arts in directions that have heretofore been considered impossible or of high risk.

2. The present use of music specialists should be studied in order to find alternatives to current administrative procedures in the utilization of specialist teachers in music education.

3. Alternative teaching methods should be explored in order to allow for greater flexibility within music classes and to provide more opportunities for students to learn individually and in small groups, thereby increasing the opportunities for discussion and verbalization about the music they are learning. This recommendation involves the study of current pre-service training for classroom music teachers and music specialists. There is a need for music educators at the university level to be more closely attuned to the variety of teaching styles that are available for use in many subject areas, including music. Music educators must provide opportunities for student teachers to become familiar with a broader spectrum of teaching styles.

4. The role of classroom research with specific emphasis on the role of the participant-observer should be addressed during the undergraduate programme of study. This would involve focussed attention, training and field experience in a variety of observational skills including the role of participant-observer. The aura of "researcher" is needlessly intimidating to many classroom teachers who may be capable of contributing much more to research than

they do at the present time. If classroom research is to increase, as I believe it should, more attention will need to be directed towards familiarizing beginning teachers with their potential as participant-observers in classroom research.

Specific Recommendations of the Study

The following recommendations relate to specific aspects of this study that should be seriously considered in future research following a similar design and methodology.

1. Research of a similar design should be conducted at other locations, grade levels and times of the school year to study the socialization processes that relate to the structuring of time. Study of the structuring of time may, in itself, be a topic for continued research.

2. The laboratory setting within the school merits continued study including the use of the technique of stimulated-recall. The laboratory phase should be preceded by an appropriate length of time in the regular classroom as a participant-observer. The length of the initial phase is dependent upon the ability of the participant-observer to become accepted and absorbed into the life-world of the regular classroom.

3. In the study of children in a laboratory setting the stimulated-recall interview should occur the same day

as the task is performed.

4. School-based research should include, if at all possible, data from the parents. The present study was enriched by the cooperation and participation of the parents. The involvement of parents in the research process is beneficial in several ways: first, the researcher benefits from the expanded data-base; second, the student benefits in being able to share the research experience with his parents; and, third, the parent benefits in a shared understanding of what his child is experiencing as a research participant.

5. The interview data should be maintained and cited as excerpts in the verbatim state in order to indicate the form and shape of human conversation and to allow the meaning to be revealed within the text of the conversation.

6. Further study is necessary to determine the effect of the visual stimuli of video playback in the recall of thoughts. It is not clear whether students are utilizing the visual stimuli of the video playback more than the auditory stimuli.

7. A number of serendipitous findings have surfaced in the reporting of the data. They are included here to stimulate ideas for future research.

a) Claude's statement of dislike for "high singing" (p.135) suggests the need for research into the reasons why adolescent males in North America appear to disfavor the tenor tessitura.

b) Mrs. M's statement (p.227) with respect to rowdiness in music classes and its relationship to the behavior of students walking down the corridor to arrive at the music class. What is the effect of rowdiness as an entering behavior in music?

c) Karen's reasons for quitting piano lessons (p.269). Why is the repertory for private instruction so unattractive to students like Karen?

d) The nature of parent's perceived roles in providing private music instruction (p.271).

e) Tracy's positive statement about the selections she is studying in her private lessons (p.272). Is this positive evaluation more typical of females than males? Why is she so positive while Karen is strongly negative?

f) The dominance of performance ability as the criterion of success in music classes (p.329). What is the relationship between performance and positive attitudes toward school music?

These findings suggest the efficacy of employing a qualitative methodology that provides for the disclosure of valuable information that may not surface in a quantitative context.

Summary

This final chapter has presented the conclusions, implications and recommendations of the study as a whole. The qualitative nature of the study has required a style of reporting that is qualitatively different from the traditional style followed in research work. The conclusions and implications have been the result of reasoned reflections upon both the data collected through the study and the personal experience within the study. The recommendations, though not exhaustive, are intended both to encourage and direct future research in the ways children think about music and their life-worlds.

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APPENDIX A

LETTER OF REQUEST TO PARENTS

Ashfield School,
May 11, 1982.

Dear Parents:

I am a member of the Faculty of Education, University of Regina, currently on Educational leave to fulfill the requirements for a Ph.D. degree in Elementary Education from the University of Alberta. I have been granted permission from the Regina Board of Education to use Ashfield School as a research site. I am delighted with the assignment because Mrs. Bramham and I have worked closely with one another in previous years.

The purpose of my research is to investigate student thought and responses to music of children in Grade Six. Part of the project will involve some individual work with twelve selected students. I am asking for your cooperation in granting me permission to work with your child.

The research task will involve up to only one hour of school time on behalf of each child selected. A further aspect of the research requires an interview with the parent or parents of the child to gain further background information. All interviews will be arranged at your convenience.

Please sign and return the consent form below if you and your child are willing to participate in this research project. Thank you for your cooperation.

Respectfully yours,

"Marlene M. Taylor"

Marlene Taylor

I am willing to participate and will allow ______________________
to participate in the doctoral research project being conducted
amongst sixth grade students at Ashfield School.

______________________ ______________________
Date Signature

APPENDIX B

SAMPLE INTERVIEW

I: Interviewer R: Respondent

Jennifer
Interview: June 8, 1982

I: I think it's cued up. Okay, here we go.

R. I look dumb.

I: Hmm?

R: I look dumb.

I: Oh, no.

R. Just anything I remember?

I: Is there something there that - that -

R: Well, that song - it kind of - it's like a parade song sort of. That's what I thought.

I: Is that what you were thinking of?

R: Yeah, sort of - a carnival sort of.

I: Okay. Were you visualizing anything in your mind?

R: Well - that's what I thought about, like - I thought -

I: Watching a parade or being in a parade?

R: Watching it.

I: I see. Okay. Good - let's go on. What about there?

R: There?

I: Hmm.

R: Well, I'd had enough of that.

I: Is that right?

R: Yeah.

I: You were getting tired of it?

R: Yeah.

I: And what were you thinking of doing there?

R: Stopping it.

I: Stopping the sound? And you did, Jennifer, you stopped it.

R: Yeah.

I: Were you just tired of listening to it?

R: I don't know.

I: What did you think of that kind of music?

R: Well ...

I: Did you, did you enjoy it?

R: It was okay.

I: Have you heard that music before somewhere?

R: No, not really.

I: It was a new song to you. Okay. Do you ever listen to music like that?

R: No.

I: No. Where might you hear that kind of music?

R: I don't know. I didn't know how to get it in the thing at first.

I: That's all right. What were you thinking right there?

R: There?

I: Hmm.

R: I was thinking of, I guess, I wonder what the next one is going to be like.

I: Did you have any ideas at all?

R: No, well, yeah. I sort of did, because Tammy told me what her songs were like and I thought, maybe it's going to be like a rock one, 'cause she said there was types - three types.

I: Were you expecting a rock sound?

R: I thought it would come - I wasn't -

I: You just weren't quite sure, eh?

R: No.

I: What about right there - that big smile on your face?

R: I liked that.

I: You liked the introduction to that music.

R: I liked - I liked it better than the first one.

I: You did. Did you know that far into the music that you'd like that one better? You'd just heard the beginning measures of the music.

R: Yeah.

I: Did you already know?

R: Yeah, I - I thought it would be better.

I: Hmm. How do you know? What is it about music that let's you know right away that you're going to like it.

R: The beat - sort of.

I: The beat. What kind of a beat do you really like?

R: Um - something like that.

I: I see - okay - let's go on. Right there.

R: I don't know what I was doing.

I: Can you remember what you were thinking? I think you were turning up the volume just a touch.

R: Yeah - I did.

I: I wonder what you were thinking when you were turning up the volume.

R: I don't know.

I: Can you remember? (pause) I can hear the sound from that other room.

R: I liked it I guess.

I: Hmm.

R: Look at my foot.

I: Yes, look at your foot. What's happening to it?

R: It's moving.

I: What's it moving to?

R: The music.

I: That's right, it's moving to the beat. Sure. Your body is responding to the beat.

R: Yeah.

I: Can you remember what you were thinking? What part of the music were you really listening to and really paying attention to?

R: The music.

I: Music and not the words or words more than the music or a certain part of the music?

R: I was listening more to the music, I think than the words.

I: Hmm. What about right there?

R: I was looking at the camera.

I: You were looking at the camera there?

R: I think so.

I: Oh.

R: I was looking at something.

I: Yeah. Can you remember what you were thinking about?

R: Um - I don't - I can't remember.

I: Okay.

R: When I was listening to that song -

I: Hmm.

R: I sorta thought of, like, a concert.

I: What kind of a concert?

R: Rock, sort of.

I: A rock concert. Have you ever been to a rock concert?

R: No.

I: What were you imagining about a rock concert? Were you thinking of the people there or the musicians? Can you describe it?

R: I, sort of, like, I was in the audience watching the concert.

I: Hmm, hmm. Who would you like to see at a rock concert?

R: Well, I - I don't know.

I: Okay. What about there?

R: I was thinking how long is it going to last? Should I turn it off or not?

I: Were you feeling that it was long?

R: Sort of - yes.

I: Hmm. And that was it. You'd had it with that one, eh?

R: Yeah.

I: What were you thinking there when you turned it off?

R: I thought - well, if I listen to this whole thing it will probably take a long time, I thought - how long will it last?

I: Okay. How do you feel when the music is too long? How do you get that sense?

R: Kinda bored.

I: You get bored.

R: You keep hearing the same thing over and over.

I: I see. The repetition. Okay, let's go on and watch the third piece.

R: The third one was short. That one was like I was in church.

I: You thought of church.

R: Like, the chorus singing - that's what I thought.

I: Hmm - you mean a choir at church.

R: Yeah, a choir.

I: Hmm.

R: Singing a song.

I: Hmm, and it is choral music.

R: Yeah.

I: What were you - what were you thinking about it? Were you thinking of church or just thinking of a church choir or -

R: I thought, like, um - you're at church and you sit down and the choir - and the choir sings songs and that's what I thought of.

I: Hmm. How about there?

R: There.

I: Can you recall what was going through your mind there?

R: I thought, well, I thought, I hope this isn't long. Then I waited for a while; I thought "is it over?" It was short. I thought "is it really over?"

I: And it really was.

R: Yeah.

I: Hmm. Okay, let's just turn this off for now and let it run back. I have a couple more questions that I'd like to ask you, Jennifer. What was your favourite song on that whole -

R: The middle one.

I: The middle one. What one was that?

R: The rock one.

I: The rock one. Even though you turned it off - early -

R: Yeah - I like it.

I: You still liked it best. What would be your second choice?

R: The first one.

I: The first one, and you turned it off early, so this last one would be your last choice.

R: Hmm.

I: Can you tell me why you make those choices? Why you like the rock piece best?

R: I guess I just like the beat and - I just like it. I don't know why I like the sound of it.

I: Hmm, hmm. And you mentioned the beat, so I would guess that you listen for the beat in music. What about this last piece - the choral piece. Could you feel the beat in that?

R: Not really.

I: What about words - how important are words when you listen to music?

R: It depends what the song is, sort of - what the song is about.

I: When you listen to rock music - about how many times would you have to listen before you knew all the words?

R: A long, long time.

I: Really?

R: Yeah, sometimes I - I can never, never figure out the words. They say them too fast sometimes - and everything.

I: But you still like the music any way.

R: Yeah.

I: Okay. Do you have any particular instruments that you like to listen to.

R: No, not really.

I: Hmm. How important is music to you?

R: Pretty important. I - play the piano.

I: Do you?

R: Yeah.

I: Hmm. Do you listen to very much music at home?

R: Yeah - the radio is usually on because dad always has to get up early and the radio is always on.

I: What station would you have on at home?

R: Uh - I think it's - um - CKCK, I think. 980, or whatever.

I: CKRM would be 980.

R: Yeah, I think that's it.

I: Do you have a radio of your own?

R: Yeah.

I: Do you listen to it very much?

R: Well, not really, because the one in the kitchen is usually on.

I: I see. What station would you tune to if you had your own radio on?

R: Same one.

I: Same one. Okay. You said that you played the piano. Do you take lessons right now?

R: They're done for -

I: For this year.

R: Yeah.

I: What grade are you playing or do you take them?

R: We don't take grades.

I: You don't grade. Where do you take your lessons?

R: On Birchwood Crescent.

I: Mrs. Weir?

R: Yes.

I: I see. And how long have you been taking lessons?

R: For a long time.

I: A long time.

R: Hmm.

I: So what kind of books are you playing out of?

R: DeBerge - I'm on my last book in that set.

I: DeBerge. Hmm.

R: The last book.

I: Are you? And then what are you going to do after that?

R: I'm going to start a new set - I don't know what book though.

I: I see. Do you like the piano?

R: Yeah, it's okay, but sometimes practicing gets boring, especially if you don't like the song.

I: I see, and how much would you practice a day?

R: Half an hour.

I: Do you? Good for you. That's pretty good. Do you like to practice in the morning or at night?

R: After supper I usually practice.

I: Is learning to play the piano kind of important to you or is it something your mom wants you to do?

R: Well, I like - I like it and mom thinks it's pretty important.

I: Do you have brothers and sisters?

R: Yeah. I have a sister. She plays too.

I: Does she?

R: Yeah, she's in Grade Four, and I got a little brother.

I: Is he going to play too?

R: He's - I think - is going to play the guitar.

I: I see. So there's lots of music going on in your house.

R: Yeah.

I: Do you have records as well?

R: Yeah - I don't usually listen to records.

I: You don't?

R: No.

I: You're not a great record listener. Do you ever listen to music when you're with friends?

R: Well, if my friend gets a new record she usually wants to show - so if she does, we listen to it, or if we just feel like turning on the radio.

I: You're not too turned on by that, though, are you?

R: It depends, 'cause if the record is - if I like the record or not.

I: I see. What about school music?

R: Well, I usually like most of it but, some songs. I don't really like. But if we play the song over and over and over it kind of gets boring after a while.

I: Do you play both recorder and the ukelele?

R: We don't play recorder in my class any more.

I: You don't, eh?

R: No, but you did play it.

I: Which one did you play? Soprano, alto, tenor?

R: Soprano. We had this little group.

I: Who was in it?

R: Joelle, Leslie, Tady, I and Jo.

I: Oh.

R: Tiffany quit - she was, but she quit.

I: What kind of music did you play?

R: We played with recorders.

I: Was it pretty good?

R: Yeah, it was pretty good, but then it started getting warm and we wanted to go outside so we didn't practice any more.

I: I see. Did you ever play in assembly or anything like that?

R: Yeah.

I: Did you? Good. What about ukelele playing?

R: I can play chords pretty good but I can't play notes. I don't know why I just can't.

I: Oh. Do you find it hard?

R: Yes.

I: To get your fingers on the right strings?

R: Yeah.

I: What about the singing?

R: Singing?

I: Do you enjoy singing?

R: Yeah, I guess.

I: How about things like today when you were doing the work with the keyboard? Is that interesting to you or do you find that boring or what?

R: Oh, I don't know. I - it was kind of - boring.

I: So you like the things in music class then - that you do, rather than sitting and doing something else.

R: Yeah, I like playing ukelele, singing - better than "dah,dah, dah, dah, dah."

I: Okay. How important is music in school. What would school be like if you didn't have music?

R: I don't know. It wouldn't be the same - if you didn't have music. You wouldn't learn how to play the ukelele or you'd never get time to sing, like you really don't go home and sing. I usually sing here, not at home.

I: Is that right.

R: Yeah, I don't sing at home.

I: You don't.

R: No.

I: Don't you sing with your family in the car or anything like that on a trip?

R: Well, sometimes, but it sounds pretty bad.

I: Well, I think that's about all.

APPENDIX C

SAMPLE OF NOTES TO ACCOMPANY STIMULATED-RECALL INTERVIEW

10:00 a,m. I go and get Robert. Appears sleepy - shuffles as he walks. I ask him about the film, "Chariots of Fire" as we walk down the hall. Robert was present with his family when I saw the film. He replies that it was "pretty good".

I explained the procedure.

Robert's choices:

1 Blue ∇
2 Green □
3 Red 0

Stimulus Point	Description
12	shifts body position (hands on chair)
17	looks to right
35	arms move
36	changes position of arms
42	toe tapping
60	moves from leaning to arms folded
63	looking down at cassette
64	shifts body position
67	looking down
72	arm to chin
82	sound of ukeleles coming through
85	looking (third selection) long introduction
96	no change
98	body shifts
99	looks to left

APPENDIX D

SONG LYRICS

#1 HOLD ON

1. When you plow don't lose your track,
Can't plow straight and keep a lookin' back.
Keep your hand on that plow,
Hold on, hold on, hold on.

Refrain

Hold on, hold on,
Better keep your hand right on that plow,
Hold on, hold on, hold on.

2. If you want to get to heaven, I'll tell you how,
Keep your hand right on that plow.
Keep your hand on that plow,
Hold on, hold on, hold on.

#2

BRIGHTLY SHINE

Have you seen the clouds on a rainy day?
Have you seen the wind blow and move them away?
Then watched the ocean as it billows and foams,
As it calls to trav'lers to fly away home?
Dark eyes and sad hearts will brighly shine,
And old dreams and spirits can climb.

#3

SCARBOROUGH FAIR

Are you going to Scarborough fair
Parsley, sage, rosemary and thyme,
Remember me to one who lives there
For once she was a true love of mine.

Tell her to make me a cambrick shirt
Parsley, sage, rosemary, and thyme;
Without any seam or needle work,
For once she was a true love of mine.

#4 GRANT ME LORD, THY WONDROUS MERCY

Grant me, Lord, thy wondrous mercy;
Show thy kindness unto me.
Let me, always, in all places,
Witness to thy goodness be.
Grant me strength to do thy will,
And my promises fulfill.
Love me, Lord, and deign to keep me
Ever watchful lest I grieve thee.

#5 SUMMERTIME

Summertime and the living is easy
Fish are jumping and the cotton is high
Though your daddy is rich and your ma is good looking
So hush little baby; don't you cry.

One of these mornings you're gonna rise up singing
Then you'll spread your wings and you'll take your sky
But 'til that morning, there's a-nothing can harm you
With daddy and mommy standing by.

#6 Excerpt from "TOREADOR SONG"

Toréador, en garde!	Toreador, on guard! Toreador!
Toréador! Et songe bien, oui,	And remember, yes,
Et songe en combattant	remember as you fight
Qu'un olel noir to ugarde	that dark eyes are watching you
Et que l'amour t'attend.	and that love awaits you.

#7 SWEET DREAMS

1. This is the time when you need a friend
You just need someone near
I'm not looking forward to the night I'll spend
Thinking of you when you're not here
How many times will I think about the things I'd like to do
Always denied the right to live my life the way I want -
I want to share it with you.

Refrain

Close your eyes, I want to ride the skies in my sweet dreams.
Close your eyes I want to see you tonight in my sweet dreams.

2. I think of your kiss as the days roll by
And I write the words you love
And what I can't say in the letter
Will just have to wait 'til I get home.
There's not much time to tell you half the things that I should
Only that I'm so glad I fell in love with you
And I'd do it again if I could.

Coda

Sleep like a child
Resting deep
You don't know
What you give me
I keep for these moments
Alone.

#8 YOU COULD HAVE BEEN WITH ME

1. You're the seventh son of the seventh son
Maybe that's why you're such a strange and special one.
You can't even seem to love yourself
And with a few exceptions not anybody else.
You can lead a horse to water
But you cannot make him drink.
You can give a man your whole heart and soul
But you cannot make him think.

Refrain

You could have been with me
Instead of the lonely lonely
Hey, hey, hey

2. You could tell him the date of departure
Exactly the place and the time
He might really want to be there but
He misses every time.
Is he a man or a paper tiger?
When you need him will he run and stand beside you?

#9

YOUNG TURKS

1. Willie left his home with a dollar in his pocket and a head full of dreams
He says "Somehow, somewhere's gotta get better than this."
Patty packed her bags, left a note for her mom; she was just sixteen
And with tears in her eyes when she kissed her little sister good-bye.

2. They held each other tight as they drove into the night - they were so excited
We've got but one shot at life, let's take it while we're still not afraid
Because life is so brief and time is a thief, when you're undecided
And like a fist full of sand, it can slip right through your hands.

Refrain

Young hearts be free tonight
Time is on your side
Don't let 'me put you down
Don't let 'em push you around
Don't let them ever change your point of view.

3. The "Paradise" was closed so they headed for the coast in a blissful mood
They took a two-roomed apartment that was jumping every night of the week
Happiness was found in each other's arms, as expecting
Billy does his ears; drove a pick-up like a lunatic.

4. Billy wrote a letter back home to Patty's parents trying to explain
He said, "We're both real sorry it had to turn out this way
But there ain't no point in talking when there's nobody listening so we just run away.
Patty gave birth to a ten pound baby boy. "Yeah."